RODGERS

Theatre 360

Owner's Manual

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INTRODUCTION

While Chaplin was silent, a new kind of organ brought the sound of music to movie audiences throughout the world. This glorious new instrument was called the theatre organ, and it became as popular as the movie stars it accompanied. Although many of these stars began to fall on the day audiences first heard Jolson sing on screen, the theatre organ never lost its hosts of loyal and articulate enthusiasts.

Today's digitally sampled electronic theatre organ has evolved into much more than a smaller version of the mighty theatre pipe organ. Besides the most authentic traditional theatre organ voices available on a digital instrument, the Rodgers Theatre 360 offers the organist an entire orchestra, a variety of percussion and trap instruments, and a myriad of sound effects.

As you become acquainted with the Rodgers Theatre 360 and the vast musical resources of such features as the exclusive Voice Palette, the Rhythmaker, Selectable Traps, and Mood Enhancements, it becomes apparent this instrument is much more than just a recreation or a replica. The built-in Roland sound module lets the organist choose from over 600 sounds in addition to the very complete specification of traditional theatre organ voices. With note-by-note voicing capability, tremulants with controls to adjust both the rate and depth, and the ability to add real wind-blown pipes, the Rodgers Theatre 360 is truly in a class by itself.

This manual will help with the exploration of the expansive capabilities and the variety of features and functions offered by this incomparable instrument. As highly sophisticated as the Theatre 360 is, the features are easy to use and easy to access, creating a most satisfying musical experience for the player and listener alike.

The Rodgers Theatre 360 is a wonderful example of Rodgers' commitment to celebrate tradition while creating the future. From the first notes that sound forth from the Theatre 360 to the endless possibilities of sound combinations developed over the years to come, we think you will agree Rodgers is indeed the *sound choice*!

Celebrating Tradition . . .

Creating the Future

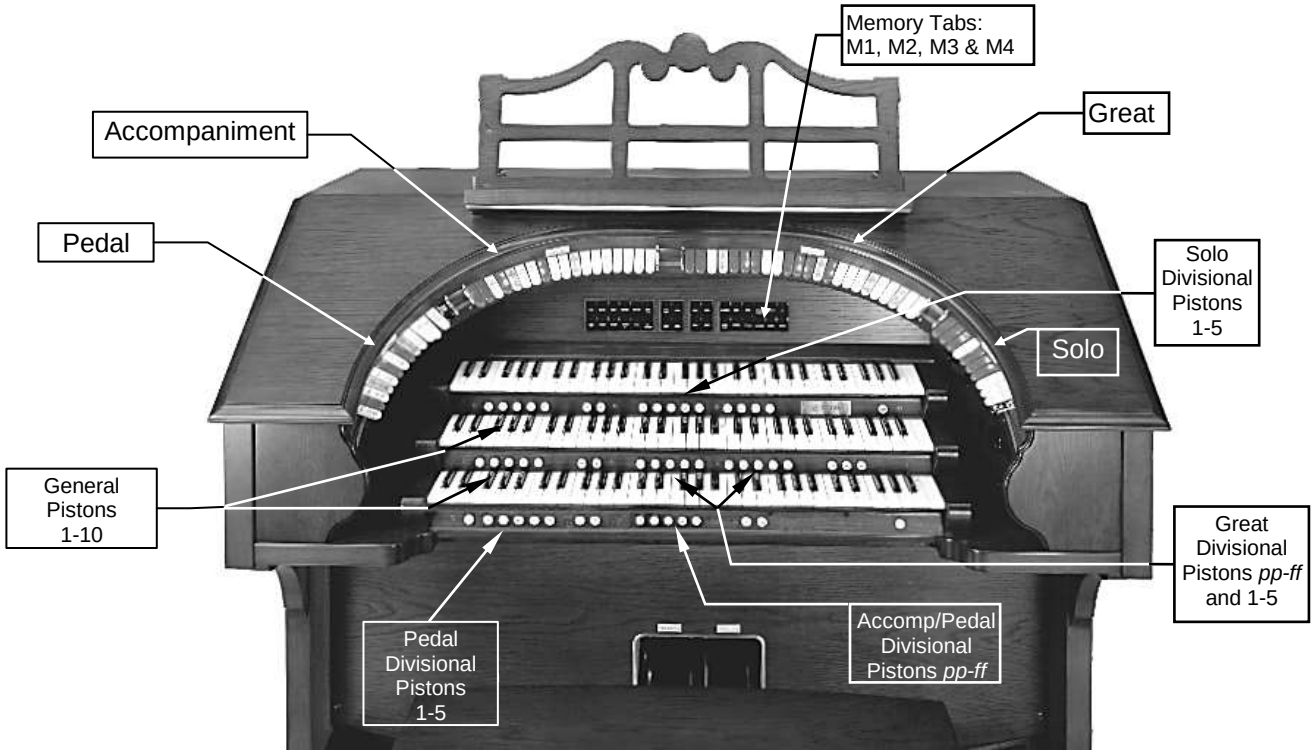
FEATURES

To get started, here is a tour of the basic operations of the Rodgers Theatre 360:

TURN ON/TURN OFF

To turn the organ on, press the top part of the rocker switch in the left panel and hold until "RODGERS UNIT ORCHESTRA" or your personalized greeting appears in the Console Display. Release. The organ will perform a self diagnostic test of its systems within a few seconds. When completed, the Console Display will read "TRANSPOSER 0/TEMPO 120". The Rodgers Theatre 360 is ready to play. To turn the power off, press the lower part of the rocker switch and release after 1-2 seconds.

CONSOLE DIVISION, MEMORY TAB AND PISTON LOCATIONS



COMBINATION ACTION WITH FOUR MEMORY LEVELS

The Rodgers Theatre 360 features a combination action easily changed by the organist from the console. The organist can pre-select registrations and make rapid changes in tone color using this advanced system.

Rodgers' microprocessor combination action is a specially refined four-memory system. This effectively multiplies the number of physical pistons on the console by four.

The 10 General pistons simultaneously affect all stops and controls on the Great, Solo, Accompaniment and Pedal. All manual and pedal registrations may be changed by pressing one General piston.

The 10 Great Divisional pistons are labeled in the traditional theatre pipe organ manner of *pp, p, mf, f, ff,* 1, 2, 3, 4 and 5. The 5 Accompaniment Divisional pistons affect the Accompaniment and Pedal divisions. The Divisional pistons independently affect all stops and controls on the Great, Solo, Accompaniment/Pedal or Pedal. Each division registration may be changed independently.

Tremulants are affected only by the Great Divisional pistons and the General pistons. *Note: For expanded memory capability, please refer to the "Rodgers Personal Memory Card" section.*

A combination memory must be unlocked to set pistons. Once the pistons are set, the combination memory may be locked again to prevent accidental change.

◆ UNLOCKING A COMBINATION MEMORY:

1. Press and hold the memory tab for five seconds. "LOCKED" appears in the Console Display.
2. While continuing to hold the memory tab, rotate the Alpha Dial either direction until the Console Display reads "UNLOCKED."
3. Release the memory select tab. The memory is now unlocked.

◆ SETTING THE PISTONS:

1. Select a memory by pressing M1, M2, M3 or M4 located on the bottom row of the group of black tabs to the far right on the back rail. *Note: Pistons cannot be set if the memory is locked. Please refer to the "Unlocking a Combination Memory" section.*
2. Select the desired stops.
3. Press and hold the SET piston, located under the Accompaniment manual to the left.
4. While holding SET, press the desired combination piston. Then release both pistons. *Note: Stops may be added or deleted from any combination using the above procedure.*

◆ LOCKING A COMBINATION MEMORY:

1. Press and hold M1, M2, M3, or M4 for approximately five seconds until "UNLOCKED" appears in the Console Display.
2. While continuing to hold the memory tab, rotate the Alpha Dial either direction until the Console Display reads "LOCKED." *Note: Combination pistons cannot be set on any memories that are locked.*
3. Release the memory select tab. The memory is now locked.

CONSOLE DISPLAY AND MENUS

The Rodgers Theatre 360 is equipped with a two-line Console Display window located in the right panel. This display indicates the Transposer and Tempo setting, and it can be used to alter many other settings and organist preferences including MIDI settings, Voice Palette, and Tremulant rate and depth, among many others.

Two controls are used to select and operate the features of the Console Display. The *smaller knob,* located near the Console Display, is called the *Select Knob* and is used to select different menu items to be changed. When the Console Display reads "TRANSPOSER 0/ TEMPO 120", this knob controls the Transposer function. The *larger flush dial,* near the Console Display, is called the *Alpha Dial* and is used to change a menu setting which has been selected. When the Console Display reads "TRANSPOSER 0/TEMPO 120", this dial controls the Tempo function.

To move to a new menu or to make a new setting in the same menu in the Console Display, hold SET and turn the Select Knob. *Note: Once any menu other than the Transposer/Tempo menu has been selected, it is no longer necessary to hold SET to select further menus.*

The *blinking square* in the Console Display, called the *cursor,* indicates the setting which is currently selected. Rotating the Alpha Dial will change the value of any selected setting.

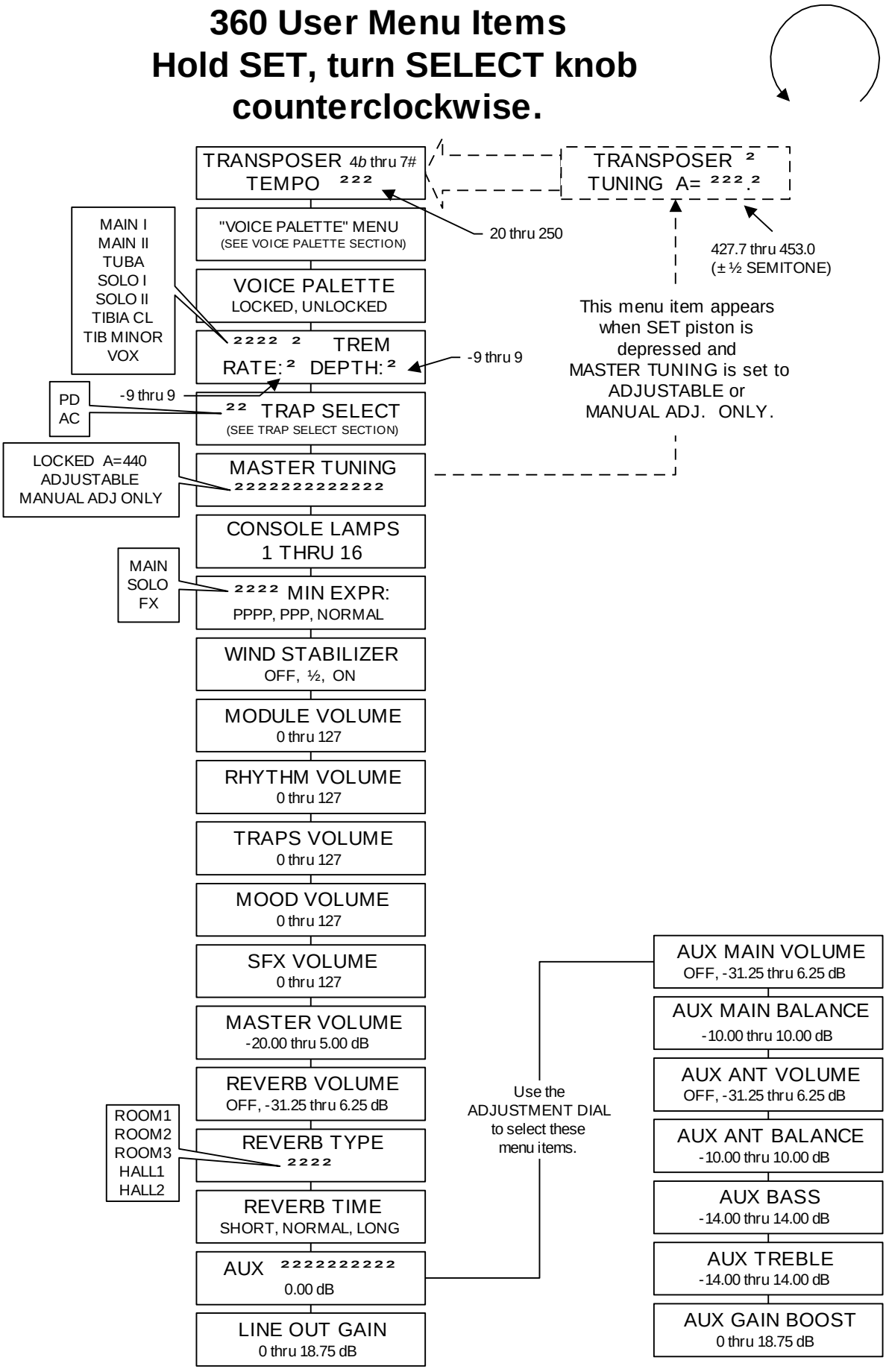
There are three different menus. The User Menu accesses organ and audio settings such as Voice Palette, Tremulant settings, Master Volume, and Auxiliary Input controls. This menu is accessed by holding SET and turning the Select Knob counter clockwise (left) from the Transposer/Tempo menu.

The second menu controls MIDI settings and is accessed by holding SET and turning the Select Knob clockwise (right) from the Transposer/Tempo menu.

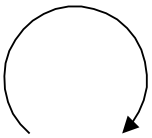
The third menu also accesses organ and audio settings, but it is only available when headphones are used. *Note: Please refer to the "Stereo Headphone Jack" section.*

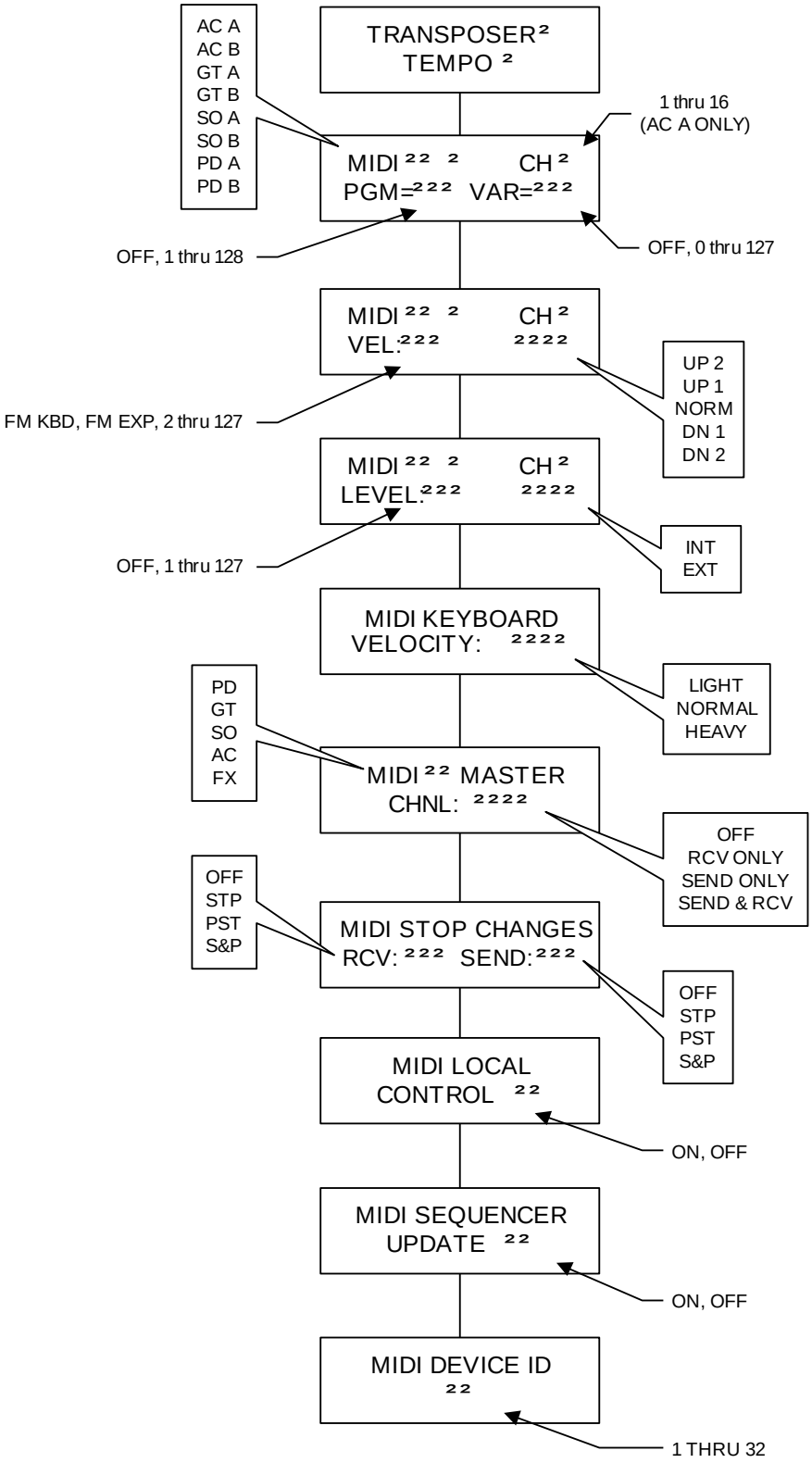
To return to the Transposer/Tempo display, press General Cancel.

360 User Menu Items
Hold SET, turn SELECT knob counterclockwise.

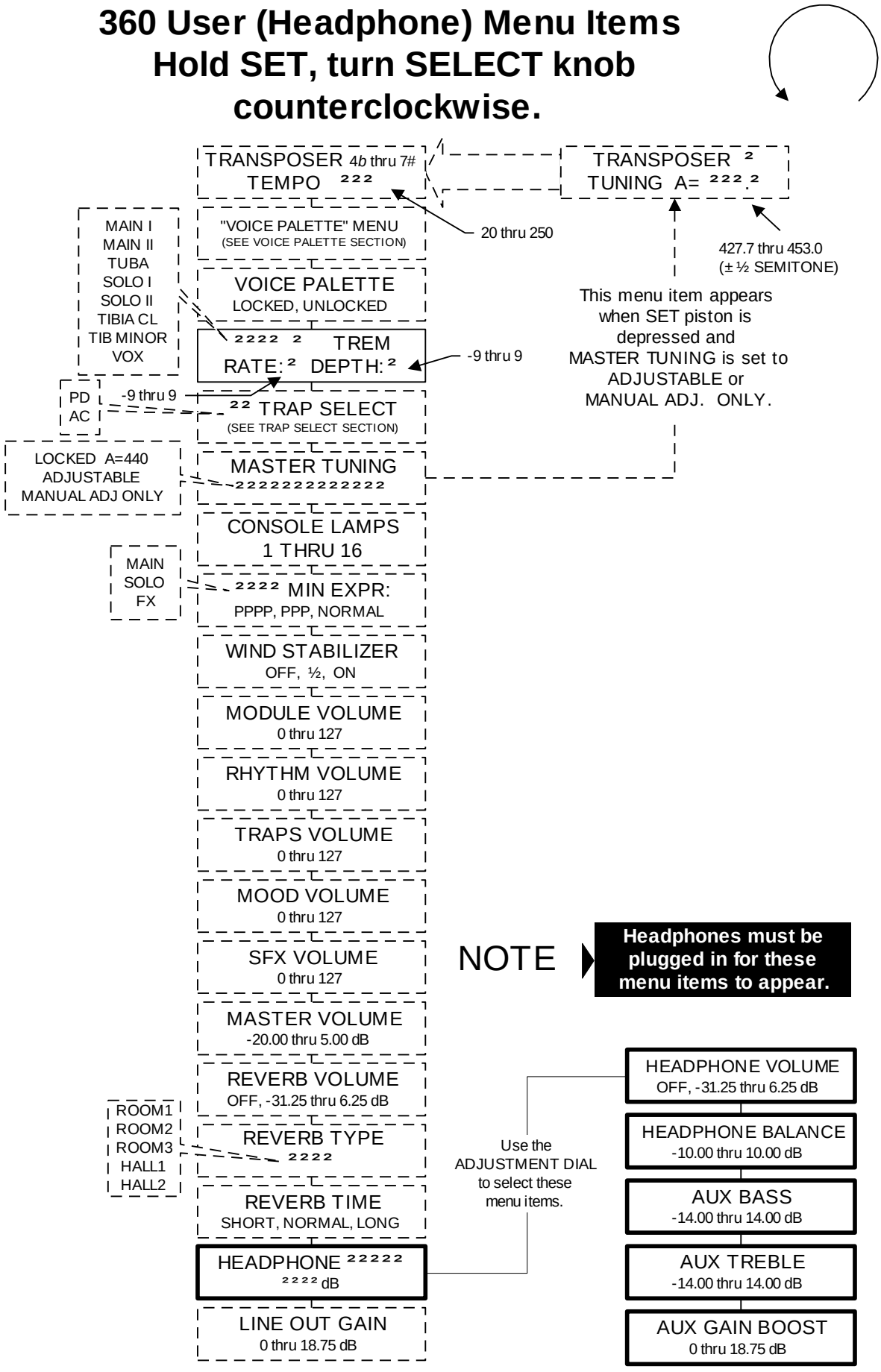


360 MIDI Menu Items
Hold SET, turn SELECT knob clockwise.





360 User (Headphone) Menu Items
Hold SET, turn SELECT knob counterclockwise.



EXPRESSION AND CRESCENDO SHOES

The Rodgers Theatre 360 has two Expression Shoes. As with a real theatre pipe organ, the *left* Expression Shoe controls the Main chamber voices, and the *right* Expression Shoe controls the Solo chamber voices. When the MASTER EXPRESSION/CRESCENDO tab is lit, the Main Expression Shoe becomes a Master Expression Shoe, and the Solo Expression Shoe becomes a Crescendo Pedal.

The chamber allocation of voices is as follows:

MAIN CHAMBER	SOLO CHAMBER
Tuba Profunda	English Horn
Open Diapason	Trumpet
Tibia Minor (VP)	Tibia Clausa
Clarinet	Orchestral Oboe
Viol Celeste II	Krumet
Concert Flute	Kinura (VP)
Pedal Tuba Profunda	Musette (VP)
Pedal Diaphone	Saxophone
Pedal Violone Celeste II	Quintadena
Pedal Bourdon	Vox Humana
Harp	Xylophone
Chrysoglott	Glockenspiel
All Traps	Pedal Tibia Clausa
Rauschquint (VP)	

(VP=Voice Palette selection)

The Crescendo Pedal adds a pre-selected stop sequence to the registration already selected by tabs.

The Crescendo must be unlocked to set a crescendo sequence. Once the sequence is set, it may be locked again to prevent accidental change.

◆ UNLOCKING THE CRESCENDO:

1. Press and hold MASTER EXPRESSION/CRESCENDO for approximately five seconds until "CRESCENDO LOCKED" appears in the Console Display.
2. While continuing to hold MASTER EXPRESSION/CRESCENDO, rotate the Alpha Dial either direction until the Console Display reads "CRESCENDO UNLOCKED."
3. Release the MASTER EXPRESSION/CRESCENDO. The Crescendo is unlocked.

◆ SETTING THE CRESCENDO SEQUENCE:

1. Press the MASTER CRESCENDO/EXPRESSION tab located in the group of black tabs to the far right on the back rail.

2. Press and hold the SET piston, and press the MASTER/CRESCENDO EXPRESSION tab again. The tab light flashes, and the Console Display reads:

The stops and couplers currently set on stage one of the 63 stages in the Crescendo sequence turns on.

3. The current sequence may be viewed by advancing through the stages one at a time using the Alpha Dial. At each stage, the stage number (1 to 63) is indicated in the Console Display, and the stops and couplers set at this stage turn on.
4. To add one or more stops to the sequence, go to the stage where the stop(s) is to be added, turn on the stop(s), and press SET.
5. To delete a stop(s), go to the first stage in which the stop(s) turns on, turn off the stop(s), and press SET.
6. Each stop can be turned on at any stage and turned off at any later stage. As an example, assume the GREAT 8' VIOL CELESTE II is to turn on at stage 1 and off at stage 25. Go to stage 1, turn on the GREAT 8' VIOL CELESTE II, and press SET. Then go to stage 25, turn off the GREAT 8' VIOL CELESTE II, and press SET.
7. To clear the entire Crescendo sequence (stages 1 through 63), hold SET and press General Cancel (0). This also resets the current stage number to 1 so that a new sequence can be entered.
8. When building a completely new sequence, it is advisable to first write the sequence down, then assign stage numbers from 1 to 63 to each stop or group of stops in the sequence. Sometimes there are more stages than stops in the sequence, so it is necessary to skip some stages to make the sequence end at or near stage 63. If this is not done, the sequence ends before the Crescendo Pedal is fully depressed.
9. To exit the "CRESC SET MODE" menu at any time, press General Cancel. Any changes in the sequence made up to this point are saved.

◆ LOCKING THE CRESCENDO:

1. Press and hold MASTER EXPRESSION/CRESCENDO for approximately five seconds until "CRESCENDO LOCKED" appears in the Console Display.
2. While continuing to hold MASTER EXPRESSION/CRESCENDO, rotate the Alpha Dial either direction until the Console Display reads "CRESCENDO UNLOCKED."
3. Release the MASTER EXPRESSION/CRESCENDO. The Crescendo is unlocked.

MELODY COUPLER

The Melody Coupler (MEL) is located on a piston under the Great manual to the right. The Melody Coupler lights when it is engaged. Any stop or coupler of the Solo division sounds from the highest key being played on the Great manual. This allows a solo melody and an accompaniment to be played on the same manual.

In its default setting, the Melody Coupler affects keys 25 through 61 on the Great manual. Its range is programmable and may be extended down to key 13 or up to key 49.

◆ SETTING THE RANGE OF THE MELODY COUPLER:

1. Press and hold the SET piston, and press MEL which begins flashing.
2. Release both pistons.
3. While the Melody Coupler is flashing, press a key which corresponds to the lowest note the range is to extend. Any note from key 13 to key 49 may be selected. After the selected key has been pressed, the Melody Coupler turns off. *Note: When a key is pressed to set the range, no sound is heard even if stops are on, so no disturbance is made if programming during a performance.*
4. To use the new range, press MEL. This range is saved when the organ is turned off.

COUNTER MELODY COUPLER

The Counter Melody Coupler (SOLO/ACC MEL) is located in the group of black square tabs to the far right on the back rail. This coupler allows organ and MIDI voices registered on the Solo manual to sound one note at a time from the Accompaniment manual. It operates on a "Low Note Priority" and works as follows:

1. For example, select the 8' Concert Flute on the Accompaniment manual, the 8' Tuba Horn on the Solo manual, and press SOLO/ACC MEL.
2. Play a chord on the Accompaniment. The 8' Concert Flute sounds on all notes, but the 8' Tuba sounds only on the lowest note.

◆ SETTING THE RANGE OF THE COUNTER MELODY COUPLER:

1. Press and hold the SET piston, and press SOLO/ACC MEL which begins flashing.
2. Release SET and SOLO/ACC MEL.
3. While the Counter Melody Coupler is flashing, press a key which corresponds to the highest note the range is to extend. Any note from key 1 to key 37 may be selected. After the selected key has been pressed, the Counter Melody Coupler turns off. *Note: When a key is pressed to set the range, no sound is heard even if stops are on, so no disturbance is made if programming during a performance.*
4. To use the new range, press SOLO/ACC MEL. This range is saved when the organ is turned off.

PIZZICATO COUPLER

The Pizzicato Coupler (PIZZ) is located on a piston under the Great manual to the right. This special effects coupler causes the stops and MIDI voices registered on the Solo manual to play momentarily on the Great manual like a real orchestral string pizzicato.

GREAT SOSTENUTO

The Great Sostenuto (SOS) is located on a piston under the Great Manual to the right. To activate the Great Sostenuto, the SOS piston must be pressed and is then controlled by the foot switch located on the top left edge of the Main expression shoe. Keys on the Great manual that are playing when the foot switch is pressed are sustained. Other keys on the Great played after the foot switch is pressed play normally while the sustained notes play constant. The sustained notes stop playing when the switch is released. *Note: This foot switch also serves as the Sustain control for the MIDI sounds on MIDI ACCOMP A coupler piston. This function is disabled when the Great Sostenuto is on.*

RODGERS RHYTHMAKER™

The Rodgers Rhythmaker is an easy-to-use automatic rhythm unit. The rhythm select tabs are located in the group of black tabs to the far left on the back rail. They light when they are engaged.

There are 10 primary rhythm patterns, with 10 second patterns, which are listed below:

PRIMARY PATTERN	SECOND PATTERN
Swing	Big Band
Waltz	Jazz Waltz
Dixie	Dixie Swing
Country	Country Swing
Ballad I	Ballad II
Bossa Nova I	Bossa Nova II
Latin I	Beguine
Latin II	Rhumba
March 4/4	March 6/8
Rock I	Rock II

The 2ND PATTERN tab is a reversible tab (press to turn on; press again to turn off). By pressing this tab, the rhythm pattern changes from the primary pattern to the second pattern or vice versa, depending on which rhythm pattern is selected at the time. The tab lights when it is engaged.

The TRAPS UNENCLOSED tab makes both the Rhythmaker traps and the stop rail traps sound at full volume without expression control. Without engaging this tab, the Rhythmaker and the stop rail traps are expressed with the Main (left) Expression Shoe. The tab lights when it is engaged.

The maximum volume level for the Rhythmaker can be adjusted in the Console Display.

◆ ADJUSTING THE VOLUME OF THE RHYTHMAKER:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "RHYTHM VOLUME".
3. Release SET.
4. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
5. Rotate the Alpha Dial to select the desired level of volume (0-127). This setting remains in effect until the organ is turned off. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*
6. Press General Cancel to exit.

Immediately to the right of the Rhythmaker select tabs on the back rail are four black tabs which control the rhythm "START/STOP", "BREAK", "INTRO/END" and "SYNC/START". These light when they are engaged. Their functions are:

START/STOP turns the Rhythmaker on and off.

BREAK silences the Rhythmaker for one full measure, then resumes the selected pattern.

INTRO/END provides a four measure lead-in for introductions, and a variety of endings, appropriate to the selected rhythm pattern.

SYNC/START starts the Rhythmaker when any manual key or pedal is pressed.

The Rhythmaker tempo is indicated in the Console Display. When the organ is turned on, the top line of the Console Display reads "TRANSPOSER 0", and the bottom line reads "TEMPO 120," indicating the metronomic tempo of the Rhythmaker. The tempo may be changed by rotating the Alpha Dial. When the Alpha Dial is rotated, the green light in the START/STOP tab flashes at the tempo selected. The light stops flashing after three seconds when the desired tempo is selected. When in operation, the red light in the tab indicates the first beat of the measure, and the green light indicates each remaining count of the measure.

TRAPS

The Theatre 360 includes a variety of traps located on the stop rail. The Accompaniment has Snare Drum, Tambourine, Cymbal and Trap Select; the Wood Block is the default trap for the Accompaniment Trap Select tab. The Pedal has Tympani, Cymbal and Trap Select; the Bass Drum is the default trap for the Pedal Trap Select tab.

The TRAPS UNENCLOSED tab makes both the Rhythmaker traps and the stop rail traps sound at full volume without expression control. Without engaging this tab, the Rhythmaker and the stop rail traps are expressed with the Main (left) Expression Shoe. The tab lights when it is engaged.

The maximum volume level for the traps can be adjusted in the Console Display.

◆ ADJUSTING THE VOLUME OF THE TRAPS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "TRAP VOLUME".
3. Release SET.
4. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
5. Rotate the Alpha Dial to select the desired level of volume (0-127). This setting remains in effect until the organ is turned off. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*
6. Press General Cancel to exit.

TRAP SELECT

The Rodgers Theatre 360 has 16 additional trap instruments which can be assigned to the Pedal Trap Select tab and the Accompaniment Trap Select tab. The traps are:

Side Stick	Timbale
Closed High Hat Cymbal	Maracas
Crash Cymbal	Guiro
Chinese Cymbal	Claves
Chinese Gong	Triangle
Splash Cymbal	Shaker
Cow Bell	Sleigh Bells
Bongo Drum	Castanets

◆ SETTING THE TRAP SELECT TABS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "PD TRAP SELECT" or "AC TRAP SELECT" and the cursor is on the top line.
3. Release SET.
4. Rotate the Alpha Dial to select the desired stop (Pedal or Accompaniment).
5. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
6. Rotate the Alpha Dial to select the desired trap.
7. Press General Cancel.

These settings can be saved on combination pistons (Accompaniment/Pedal and Pedal Divisionals, and Generals).

RODGERS MOOD ENHANCEMENT™

Another exclusive feature of the Rodgers Theatre 360 is the Mood Enhancement selections. These background effects lend a special mood or sound setting to the music being played. The mood tabs are located on the top row of the group of black tabs to the far right on the back rail; these tabs light when they are engaged.

The 6 Mood Enhancement selections are:

SEASHORE - Waves and breakers of varying intensity.

PASTORAL - A forest glen with a gently flowing stream and various bird calls.

CITY - Automobile sounds including engines starting, horns honking, autos passing and sirens.

TROPICAL - A jungle with various bird calls, lion roars and elephant trumpetings.

THUNDERSTORM - Thunder, wind and rain.

FANTASY - A collage of futuristic sounds.

The mood tabs are reversible (press to turn on; press again to turn off). They light when they are engaged and sound continuously until turned off. They cannot be set in pistons.

Although the volume of the moods is unaffected by the Expression Shoes, the volume can be adjusted in the Console Display.

◆ ADJUSTING THE VOLUME OF THE MOOD ENHANCEMENT:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "MOOD VOLUME".
3. Release SET.
4. Rotate the Alpha Dial to select the desired level of volume (0-127). This level is saved until the organ is turned off. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*
5. Press General Cancel.

MANUAL SOUND EFFECTS

Another exclusive feature of the Theatre 360 is the manual sound effects. These effects are very useful for adding novelty and fun to the music being played. The SOUND EFFECTS piston is reversible (press to turn on; press again to turn off) and is located to the far right under the Solo manual. The piston lights when it is engaged.

When engaged, the Solo manual becomes an independent resource for these effects. The stops on the Solo manual are disengaged but will sound through the use of couplers (SOLO TO GREAT MELODY COUPLER, SOLO TO GREAT PIZZICATO COUPLER, and SOLO TO ACCOMPANIMENT COUNTER MELODY COUPLER). The sounds are listed in the chart on the following page.

The maximum volume level for the manual sound effects can be adjusted in the Console Display.

◆ ADJUSTING THE VOLUME OF THE MANUAL SOUND EFFECTS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "SFX VOLUME".
3. Release SET.
4. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
5. Rotate the Alpha Dial to select the desired level of volume (0-127). This setting remains in effect until the organ is turned off. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*
6. Press General Cancel to exit.

MANUAL SOUND EFFECTS CHART

Thunder I	Thunder II	1	2
Rain I		3	
Wind I	Rain II	5	4
Wind II	Seashore I	6	7
Seashore II		8	
Stream II	Stream I	10	9
Bubble II	Bubble I	12	11
Big Dog Bark	Dog Bark	13	14
Cat		15	
Bird Tweet I	Kitty	17	16
Bird Tweet II	Tropical Bird I	18	19
Tropical Bird II		20	
Horse Hooves II	Horse Hooves I	22	21
Growl II	Growl I	24	23
Telephone I	Telephone II	25	26
Footsteps		27	
Door Creak II	Door Creak I	29	28
Door Slam	Heartbeat I	30	31
Heartbeat II		32	
Laugh II	Laugh I	34	33
Scream II	Scream I	36	35
Engine Start	Slow Car Pass	37	38
Fast Car Pass		39	
Car Crash I	Car Stop	41	40
Car Crash II	Siren	42	43
Train on Rails		44	
Jet Take-off	Helicopter	46	45
Starburst	Starship	48	47
Windchimes I	Windchimes II	49	50
Space Shot		51	
Flying Saucer	Space Landing	53	52
Punch	Rifle	54	55
Machine Gun		56	
Explosion I	Laser Shot	58	57
Applause	Explosion II	60	59
Cheers		61	

TRANSPOSER

The Transposer is the default menu setting in the Console Display. Turning the Select Knob while "TRANSPOSER 0/TEMPO 120" is displayed lowers the pitch of the organ up to four semitones (half steps) and raise the pitch up to seven semitones. The Transposer returns to "0" when General Cancel is pressed. *Note: In order to select menu items other than the Transposer, it is necessary to first hold SET, and then turn the Select Knob.*

TUNING CONTROL

The Rodgers Theatre 360 can easily and quickly be tuned to a piano or musical instrument not at standard concert pitch (A=440.0). The range of the Tuning Control is one-half semitone sharp or flat.

◆ LOCKING AND UNLOCKING THE MASTER TUNING:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads:

MASTER TUNING
LOCKED

3. Turn the Select Knob until the cursor is on "LOCKED".
4. Rotate the Alpha Dial until the Console Display reads "ADJUSTABLE" or "MANUAL ADJ ONLY".
5. Press General Cancel to return to the Transposer/Tempo menu.

◆ ADJUSTING THE PITCH:

1. Press and hold the SET piston.
2. The Console Display will change to:

TRANSPOSER 0
TUNING A = 440.0

3. Rotate the Alpha Dial to adjust the tuning.
4. Release SET to return to the Transposer/Tempo menu.

If the instrument has been augmented with pipes, the Tuning Control feature can be used to bring the electronics in tune with the pipes. The pitch will return to A=440.0 when the organ is turned off.

CONSOLE LAMP DIMMER

The illumination of the music rack and pedal lamps is adjusted by holding SET and turning the Select Knob counter clockwise (left) to locate "CONSOLE LAMPS" in the Console Display. Release SET and rotate the Alpha Dial to the desired intensity. This setting is automatically saved when the organ is turned off.

DIGITAL DYNAMIC WIND™

Part of the personality of an individual pipe organ relates to the steadiness of the wind supply to the pipes. Because air is an elastic medium, there is some amount of "give" in the wind supply of every pipe instrument. Some organs exhibit more unsteadiness than others, according to the type of wind regulators used (single or multiple reservoirs, schwimmer regulators, etc.). A small amount of unsteadiness in the wind helps the listener to identify the sound as that of a wind-blown instrument, although too much can be distracting. Certain types of music, though, seem to gain charm from a less-than-perfect wind system.

Another characteristic of pipe organs involves changes in pitch which occur in individual pipes when playing large numbers of pipes together. These pitch changes are due both to variations in wind pressure as the wind demand becomes greater and to the influence of the sound from neighboring pipes. This latter effect is greatest upon large-scale flute voices and least upon narrow-scaled string voices. Even though this results in significant detuning, the human ear seems to perceive instead an increase in ensemble effect.

Rodgers' exclusive Digital Dynamic Wind (patent pending) emulates these characteristics by modeling the behavior of pipe organ wind regulating devices and the response of pipes to a slightly unsteady wind supply. Some independent ranks have their own "software reservoir," and each voice is programmed to respond to wind variations in the same way its equivalent pipe rank or ranks would respond.

WIND STABILIZER

In order to adjust the behavior of the organ wind system, a "WIND STABILIZER" menu is provided in the Console Display. This stabilizer operates in much the same way as does the stabilizer control provided on some pipe instruments. In the "OFF" position, the wind has a noticeable unsteadiness in the playing of rapid passages or large chords. The "1/2" position reduces this unsteadiness somewhat, and the "ON" position makes the wind steady under all conditions. The position is saved when the organ is turned off.

◆ ADJUSTING THE WIND STABILIZER:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to "WIND STABILIZER". Release SET.
3. Rotate the Alpha Dial to select "OFF", "1/2", or "ON".

EXPRESSION RANGE ADJUSTMENTS

The minimum volume of each chamber when its Expression Shoe is closed can be adjusted to suit specific musical needs or personal tastes. The "MINIMUM EXPRESSION" menu allows three settings— "NORMAL", "*ppp"*, and "*pppp"*. The "NORMAL" setting produces the amount of expression obtained on most pipe instruments with typical swell shades. The "*ppp"* setting produces a greater range than the "NORMAL" setting, and the "*pppp"* setting produces the amount of expression one might expect from very heavy and thick swell shades. The settings do not affect the sound at all when the Expression Shoe is open.

◆ SETTING THE EXPRESSION RANGE:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to " MINIMUM EXPRESSION", and place the cursor over the chamber name.
3. Rotate the Alpha Dial to select the desired chamber.
4. Turn the Select Knob clockwise (right). The cursor moves to the bottom line.
5. Rotate the Alpha Dial to select the desired expression range. If the Expression Shoe is closed and notes are played on voices in the chamber being adjusted, the change is heard immediately. All expression range settings are saved when the organ is turned off.

VOICE PALETTE™

Many of the stop tabs on the Rodgers Theatre 360 can play additional voices which are selectable through the Voice Palette™ menu. These voices are:

DIVISION	STOP TAB	VOICE PALETTE	VOICE PALETTE
PEDAL:	8' Clarinet	16' English Horn	8' Kinura
ACCOMP:	8' Clarinet	8' Trumpet	
	8' Quintadena	8' Tibia Minor	
	8' Vox Humana	Rauschquint IV	
GREAT:	16' English Horn	16' Saxophone	
	16' Vox Humana	16' Trumpet	
	8' Diapason	8' Tibia Minor	
	8' Krumet	8' Kinura	8' Musette
	8' Vox Humana	Rauschquint IV	
	4' Octave	4' Tibia Minor	
SOLO:	8' Krumet	8' Kinura	8' Musette
	8' Saxophone	8' Vox Humana	

The voices located on one tab cannot be played simultaneously.

In order to save Voice Palette selections in combination pistons, the Voice Palette must first be unlocked. This locking feature only prevents "blind" changes to VP selections; manual changes are always possible.

◆ ACCESSING THE VOICE PALETTE:

1. Press and hold the SET piston.
2. Turn on the stop tab to be changed. For example, select the 8' Clarinet in the Pedal. The Console Display reads:

3. Rotate the Alpha Dial to view the available Voice Palette selection(s). The voices may be previewed as they are selected.

The voice selections made using this procedure can be saved in General and Divisional combination pistons. All stop tabs return to their default voices as labeled when the organ is turned off.

The Voice Palette must be unlocked to save Voice Palette selections.

◆ LOCKING AND UNLOCKING THE VOICE PALETTE:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left). The Console Display reads:

3. Rotate the Alpha Dial to lock the Voice Palette.

Voice Palette selections can be saved by locking the Voice Palette. No changes can be made in the Voice Palette when it is locked.

ADJUSTABLE TREMULANTS

This feature allows the organist to adjust the speed and depth of each tremulant on the organ. The four tremulant tabs are located in the group of black tabs in the center of the back rail. Some tabs control more than one tremulant. The following is a list of voices affected by the designated tremulant tab:

STOP TAB	TREM MOTOR	VOICE
SOLO	Solo I	Trumpet Quintadena
	Solo II	Orchestral Oboe Krumet Kinura Musette Saxophone
MAIN	Main I	Open Diapason Concert Flute
	Main II	Clarinet Viol D' Orchestre Viol Celeste
TIBIA	Tibia Clausa	Tibia Clausa
	Tibia Minor	Tibia Minor
	Vox Humana	Vox Humana
TUBA	Tuba Horn	Tuba Horn

◆ ADJUSTING THE TREMULANT RATE:

1. Press and hold the SET piston.

2. Turn the Select Knob counter clockwise (left) until the Console Display reads:

3. Place the cursor on the tremulant motor name. Rotate the Alpha Dial to select the desired tremulant motor.
4. Once the tremulant has been selected, turn the Select Knob to move the cursor to "RATE".
5. Rotate the Alpha Dial to change the tremulant rate. The adjustment values range from -9 (slow) to +9 (fast). A value of zero corresponds to the rate chosen by the voicer during tonal finishing using the exclusive Rodgers GC-8 Graphic Controller.

◆ ADJUSTING THE TREMULANT DEPTH:

1. Turn the Select Knob to move the cursor to "DEPTH".
2. Rotate the Alpha Dial to change the tremulant depth. The range of values is -9 (shallow) to +9 (deep).

Any changes made to the tremulants from this menu are saved when the organ is turned off.

MASTER VOLUME CONTROL

Special situations and individual preferences sometimes require a temporary change in the overall volume of the organ. This is easily accomplished.

◆ ADJUSTING THE MASTER VOLUME:

1. Press and hold the SET piston.
2. Turn the Select Knob to "MASTER VOLUME".
3. Rotate the Alpha Dial to obtain the desired volume level. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

AUDIO SAVE

Changes made to audio settings are temporary and are lost when the organ is turned off unless those settings are saved. This can be done by performing the following procedure.

◆ SAVING AUDIO CONTROL SETTINGS:

1. While in any Audio Menu, hold SET, then press and hold General Cancel for approximately five seconds.
2. Continue holding both pistons until the Console Display reads:

AUDIO CONTROL SETTINGS SAVED

3. Release SET and General Cancel.

Any changes made to any audio control settings are saved when the organ is turned off.

STEREO HEADPHONE JACK

The console is equipped with a 1/4" stereo headphone jack located near the power switch on the left panel. Plugging a set of headphones into this jack disables the sound from all speakers, and disables any pipe ranks connected to the instrument. When using headphones, the "MASTER VOLUME" menu is replaced with the "HEADPHONE" menu. *Note: Please refer to the "360 User (Headphone) Menu Items"section.* This menu allows the adjustment of Volume, Balance, Bass, and Treble heard through the headphones. These adjustments do not affect the organ speakers in normal playing mode.

◆ ADJUSTING THE HEADPHONE SETTINGS:

1. Press and hold SET.
2. Rotate the Select Knob counter clockwise (left) until the Console Display reads "HEADPHONE". Place the cursor on the top line. Release SET.
3. Rotate the Alpha Dial to select the setting to be adjusted ("VOLUME", "BALANCE", "BASS", and "TREBLE").
4. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
5. Rotate the Alpha Dial to set the desired value.

AUXILIARY INPUTS

The Rodgers Theatre 360 console is equipped with stereo Auxiliary Input Jacks (one for the left channel and one for the right channel) located on the Connector Panel under the keydesk to the right. When using these input jacks, audio signals from other sound generating devices like synthesizers, MIDI sound modules, and tape players are mixed into the organ's

main audio system. A series of Console Display menu controls is used to adjust the characteristics of the Auxiliary Input sound.

◆ ADJUSTING THE AUXILIARY INPUTS:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) to "AUXILIARY". Place the cursor on the top line. Release SET.
3. Rotate the Alpha Dial to select the desired control.
4. Turn the Select Knob clockwise (right) to place the cursor on the bottom line.
5. Rotate the Alpha Dial to obtain the desired effect. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save"section.*

DIGITAL REVERBERATION

The Rodgers Theatre 360 features an internal digital reverberation system. The volume, length and type of reverberated sound can be individually changed. Any changes made to the Reverberation settings from this menu are temporary and are lost when the organ is turned off, unless they are saved by performing the Audio Save procedure. *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

◆ SETTING THE REVERB VOLUME:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "REVERB VOLUME". Release SET.
3. Rotate the Alpha Dial to set the desired reverb level (OFF, -31.25 through 6.25 dB). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

◆ SETTING THE REVERB TIME:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "REVERB TIME". Release SET.
3. Rotate the Alpha Dial to set the desired reverb time ("SHORT", "NORMAL" or "LONG"). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

◆ SETTING THE REVERB TYPE:

1. Press and hold the SET piston.
2. Turn the Select Knob counter clockwise (left) until the Console Display reads "REVERB TYPE". Release SET.
3. Rotate the Alpha Dial to set the desired reverb type ("ROOM 1", "ROOM 2", "ROOM 3", "HALL 1" or "HALL 2"). *Note: An Audio Save may be performed to save this setting as the default. Please refer to the "Audio Save" section.*

RANDOM DETUNING

One of the essential ingredients of a pipe organ ensemble arises from the small amount of pitch error in each pipe. No matter how carefully an instrument is tuned, small changes in temperature or humidity causes the pipes to drift from their original pitches. Reed pipes are especially prone to drift over time due to "creeping" of the tuning wire with cyclic temperature variations.

The Random Detuning feature causes selected notes to receive a small amount of detuning. The amount of detuning is chosen at random for each note of each voice. Some notes will not be detuned at all. The number of notes detuned and the maximum amount of detuning are selected for each voice to mimic the behavior of an equivalent pipe set. For instance, reeds will exhibit more pitch error than flues. Because the detuning is random, there is no degradation of the overall temperament of the instrument and the amount of detuning is no more than one would experience in a recently-tuned pipe instrument.

This detuning process happens each time the organ is turned on. Once computed, the pitch of each note remains constant. Thus, the tuning will be a little different, as it would be with a pipe organ, each time the organ is used. The amount of Random Detuning present in the organ will be set by a Rodgers representative during final voicing.

AUTOMATIC SHUTDOWN TIMER

When the organ is on and left unattended, the power automatically turns off after two hours. Operating any key, stop, or control resets the timer for another two hours.

Playing the organ from a remote MIDI keyboard or sequencer will also reset the timer.

PIPES

Any digital sampled rank in the Rodgers Theatre 360 may be replaced by a real wind-blown pipe rank. If a limited range of pipes are available, sampled voices from the Rodgers Theatre 360 can fill out the entire range. Preparations for controlling real expression shutters are already included in the organ software.

Contact your authorized Rodgers representative for additional information.

MIDI (Musical Instrument Digital Interface)

Rodgers organs have some of the most advanced MIDI capabilities in the world, offering a great variety of sound possibilities. In addition to the traditional theatre organ voices on the organ, there are 654 MIDI sounds (orchestral instruments, tuned percussions, traps and sound effects) contained in an internal Roland sound module. These sounds are accessed by the MIDI coupler pistons located on the piston rails. Two MIDI sounds can be played simultaneously from each manual (Great, Solo, Accompaniment and Pedal).

MIDI sounds are activated by MIDI coupler pistons. These coupler pistons control the following MIDI channels:

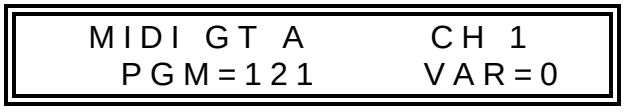
Great Manual	Channel 1	MIDI GT A
Great Manual	Channel 5	MIDI GT B
Solo Manual	Channel 2	MIDI SOLO A
Solo Manual	Channel 6	MIDI SOLO B
Acc. Manual	Channel 4*	MIDI ACC A
Acc. Manual	Channel 8	MIDI ACC B
Pedal Manual	Channel 3	MIDI PED A
Pedal Manual	Channel 7	MIDI PED B

* May be changed to any of the sixteen MIDI channels.

◆ SELECTING A MIDI SOUND:

Selecting a MIDI sound is also known as Sending a Program Change:

1. Press and hold the SET piston, then press a MIDI coupler piston. The MIDI coupler piston flashes, indicating a sound selection can be made. This is called the MIDI Set Mode. The Console Display reads:



2. Select the desired sound (Program Change) number from the "Internal Sound Module Instrument Charts" section. Press a key on the Accompaniment, Great, or Solo manual. *Note: Program Changes 1-61 are sent by the Accompaniment keys, Program Changes 62-122 by the Great keys, and Program Changes 123-128 by the Solo keys*. Once the key is pressed, the Console Display returns to "TRANSPOSER 0/TEMPO 120".

◆ PREVIEWING VARIOUS MIDI SOUNDS:

A variety of MIDI sounds may be previewed before making a selection. To listen to various MIDI sounds:

1. Press and hold the SET piston, then press a MIDI coupler piston. The MIDI coupler piston flashes. Continue to hold SET.
2. By continuing to hold SET, the organ will remain in the MIDI Set Mode.
3. Press the key corresponding to the Program Change number of the desired MIDI sound. Please refer to the "Internal Sound Module Instrument Charts" section.
4. Release SET to play the sound being previewed.
5. To preview another MIDI sound, hold SET and press another key to select another Program Change number.
6. Press the MIDI coupler piston or General Cancel to exit the MIDI Set Mode.

When in the MIDI Set Mode, selecting a different Program Change number may also be done by turning the Select Knob until the cursor in the Console Display is over the Program Change number. Rotate the Alpha Dial until the desired number is selected. Press the MIDI coupler piston.

For advanced MIDI applications there are times when no Program Change is to be sent by a MIDI coupler piston. Then the Program Change number may be set to "OFF" by pressing a key which has no associated Program Change number (a Pedal note, for example), or by turning the Alpha Dial past Program #128 until "PGM OFF" appears in the Console Display.

ROLAND GS STANDARD SUPPORT

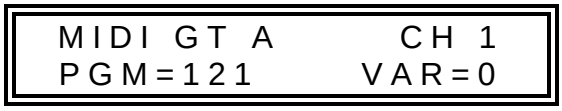
In the past, most MIDI sound modules provided a maximum of 128 sounds. These were selected by using MIDI Program Change messages, but they did not define standard sound assignments for those messages. For example, one sound module may have had a trumpet on Program Change #39, yet another sound module would have chimes on #39. It was difficult at best for musicians to work with no standardization of sounds. With the creation of General MIDI (GM), a standard list of sounds was defined, but only for the 128 sounds in the first bank, Bank 0.

The Roland GS Standard honors that same standard list of sounds for Bank 0, but also allows access to *more* than those 128 sounds. By selecting another bank using the Bank Select message, the GS Standard provides an additional 127 banks (also called *variations*), each containing 128 sounds. This allows for the possibility of up to 16,384 total sounds. Many manufacturers of MIDI sound modules have added or will soon add support for this standard, which is an upward extension of the current General MIDI Standard.

The MIDI menu on the Console Display enables the organist to choose a GS Bank Select message for each MIDI coupler piston which is saved on combination pistons.

◆ SETTING THE GS VARIATION (BANK NUMBER):

1. Press and hold SET, then press a MIDI coupler piston. The piston flashes, indicating the MIDI Set Mode is active. The Console Display reads:



2. Turn the Select Knob clockwise (right). The cursor moves to the Variation Field ("VAR") in the menu. *Note: The variation numbers for sounds in the internal MIDI sound module are listed in the "Internal Sound Module Instrument Charts" section.*
3. To choose the desired Variation (bank) number, rotate the Alpha Dial until the correct variation number is displayed. Variation 0 is the normal General MIDI bank. OFF may also be selected to prevent the MIDI coupler piston from sending Bank Select messages.
4. Select a Program Change number, or return to the Transposer/Tempo menu by pressing the MIDI coupler piston or General Cancel.

The variation selected is saved in combination pistons along with the other MIDI settings.

MIDI SOUNDS IN COMBINATION PISTONS

Once a MIDI sound has been set on a MIDI coupler piston, the same Program Change number is sent each time the coupler piston is activated. The sound is also saved on any combination piston that includes that MIDI coupler piston.

Each MIDI coupler piston has a number of associated settings which may be changed in the Console Display. These settings along with the MIDI sound can be saved in a combination piston. Each combination piston may include one or more MIDI coupler pistons. The MIDI coupler piston settings can be saved at any time using the MIDI Save procedure. The saved settings are retained when the organ is turned off.

◆ SAVING A MIDI SOUND IN A COMBINATION PISTON:

After selecting a MIDI sound on a MIDI coupler piston, this can be saved on a General or Divisional combination piston for immediate recall.

1. Select a MIDI sound on a MIDI coupler piston.
2. Press and hold the SET piston, then press the combination piston where it is to be saved.
3. Release both pistons.

ADDITIONAL MIDI SETTINGS

There are many MIDI settings that can be saved. If the settings are changed and not saved, the original MIDI settings (*default* settings) return when the organ is turned off. MIDI settings that can be changed and saved include MIDI note velocity, octave shift, MIDI sound volume level, and MIDI transmit and receive parameters.

Changes made to MIDI settings are temporary and are lost when the organ is turned off unless those settings are saved. *Note: A MIDI Save may be performed to save a MIDI setting as the default. Please refer to the "MIDI Save" section.*

MIDI NOTE VELOCITY

MIDI note velocity controls the attack quality and loudness of MIDI sounds. To sound authentic, instruments such as the piano and other percussion instruments require a greater and more pronounced attack than instruments such as the flute or oboe. The velocity can be individually selected on each MIDI coupler piston, and these settings can then be saved on combination pistons. The three types of MIDI note velocity on the Theatre 360 are Fixed Velocity, Expression Velocity, and Keyboard Velocity.

Fixed Velocity: The same velocity value is used for all notes of the keyboard or pedalboard, and can be set to any value from 2 to 127.

◆ SETTING FIXED VELOCITY:

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field ("VEL").
3. Rotate the Alpha Dial to select the desired velocity value (2-127).
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

Expression Velocity: This velocity is controlled by the expression shoes and is not affected by the attack of the keys. The volume (MIDI Main Volume, Control Change #7) is set to maximum when this setting is in use.

◆ SETTING EXPRESSION VELOCITY:

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field ("VEL").
3. Rotate the Alpha Dial to select Expression Velocity ("FM EXP").

4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

Keyboard Velocity: This setting individually senses the velocity of each note of the keyboard. There are three sensitivity levels that can be selected.

◆ SETTING KEYBOARD VELOCITY:

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the second menu screen and is positioned in the Velocity field ("VEL").
3. Rotate the Alpha Dial to select Keyboard Velocity ("FM KBD").
4. Turn the Select Knob clockwise (right) until the cursor moves to the fourth menu screen and is positioned in the Keyboard Velocity field ("KEY VEL").
5. Rotate the Alpha Dial to select the desired velocity value ("LIGHT", "NORMAL" or "HEAVY").
6. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

The MIDI Note Velocity can be individually set for each MIDI coupler piston. *Note: The MIDI Note Velocity settings do not affect the sampled organ voices.*

OCTAVE SHIFT

Normally all MIDI coupler pistons play at standard pitch (middle C = note 60). The Octave Shift setting can be set to cause any MIDI piston to play one or two octaves above or below standard pitch.

◆ SHIFTING THE OCTAVE OF A MIDI SOUND:

1. Hold the SET piston, and press the MIDI coupler piston.
2. Turn the Select Knob clockwise (right) until the cursor moves to "NORM" on the second MIDI menu screen.
3. Rotate the Alpha Dial to the desired setting ("UP 2", "UP 1", "NORM", "DN 1" or "DN 2").
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

MIDI VOLUME LEVEL

The volume level of a MIDI sound can be adjusted for each individual MIDI coupler piston. The volume level can then be stored on a combination piston. The volume range is from 0 to 127.

◆ ADJUSTING THE VOLUME LEVEL OF A MIDI SOUND:

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right) until the cursor moves to the third menu screen and is positioned in the Level field ("LEVEL"). *Note: This control uses MIDI Expression (Control Change #1) to set the overall volume of the sound.*
3. Rotate the Alpha Dial to select the desired volume level or "OFF".
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

INTERNAL/EXTERNAL MIDI SOUND MODULES

The internal MIDI sound module can be turned off when the Theatre 360 is used with an external MIDI sound module. Each MIDI coupler piston channel can be individually assigned to either internal/external or external only.

◆ TURNING OFF THE INTERNAL MIDI SOUND MODULE:

1. Hold the SET piston, then press the MIDI coupler piston. The piston flashes. Release both pistons.
2. Turn the Select Knob clockwise (right). The cursor will move to the internal/external field.
3. Rotate the Alpha Dial until "EXT" appears.
4. Press either the flashing MIDI coupler piston or General Cancel to exit. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

MIDI CHANNEL ASSIGNMENT

Using the Theatre 360 as a MIDI keyboard controller for sequencing may require channel assignment of the MIDI ACCOMP A coupler piston. All other MIDI coupler pistons transmit on fixed channels. To reset the transmit channel of MIDI ACCOMP A, perform the following procedure.

◆ ASSIGNING MIDI CHANNELS:

1. Hold the SET piston, then press MIDI ACCOMP A. The coupler piston flashes.

2. Turn the Select Knob clockwise (right) until the cursor moves to the channel number.
3. Rotate the Alpha Dial to set the channel number.
4. Press either the flashing MIDI coupler piston or General Cancel to exit.

The channel number for MIDI ACCOMP A coupler piston can be saved in the settings on a combination piston or saved permanently by performing the MIDI Save procedure. *Note: A MIDI Save may be performed to save this setting as the default. Please refer to the "MIDI Save" section.*

MIDI SAVE

Changes made to MIDI settings are temporary and will be lost when the organ is turned off unless those settings are saved. This is done by performing the following procedure.

◆ SAVING MIDI CONTROL SETTINGS:

1. While in any MIDI menu, make the desired changes.
2. To save, press and hold the SET piston, then press and hold General Cancel for approximately five seconds.
2. Continue holding both pistons until the Console Display reads:

ALL MIDI SETTINGS SAVED

3. Release both pistons.

SUSTAIN SWITCH

A foot switch is located on the top left edge of the Main expression shoe. This switch will sustain MIDI voices playing from MIDI ACC A coupler piston. Press the switch to sustain, release to stop. *Note: This foot switch also serves as the Great Sostenuto control.*

ADDITIONAL MIDI SETTINGS ON COMBINATION PISTONS

After additional MIDI settings have been selected on a MIDI coupler piston, these settings can be saved on any General or corresponding Divisional combination piston.

◆ SAVING MIDI SETTINGS ON A COMBINATION PISTON:

1. Select the MIDI coupler piston (and organ stops, if desired).
2. Press and hold the SET piston.
3. Press the desired combination piston.
4. Release both pistons.

The factory default settings for the MIDI coupler pistons are:

MIDI Accomp A	=	CH 4*
Program Change (PGM)	=	OFF
Variation (VAR)	=	0
Octave Transpose	=	NORM
Velocity (VEL)	=	64

* This channel will be different for each MIDI coupler piston. *Note: Please refer to the list at the beginning of the MIDI section.*

Remember, MIDI default settings can be changed by performing a MIDI Save procedure.

ENABLING/DISABLING MIDI MASTER CHANNELS

The Theatre 360 reserves several MIDI channels for recording and playback of the organ using a MIDI sequencer. One channel is reserved for each division as follows:

Great Master Channel	Notes and Expression	12
Solo Master Channel	Notes and Expression	13
Accomp. Master Channel	Notes and Expression	15
Pedal Master Channel	Notes and Expression	14
Sound Effects	Notes and Expression	16

The organ sends and receives MIDI information on these channels unless they are disabled. It may be necessary to disable one or more Master Channels when using the organ console as a MIDI keyboard controller in multitrack or multi-layer sequencing, to avoid duplicating note data on multiple tracks.

◆ ENABLING OR DISABLING A MIDI MASTER CHANNEL:

1. Hold the SET piston, and turn the Select Knob clockwise (right) to "MIDI MASTER CHANNEL".
2. Place the cursor on the manual name field (GT, ACC, SOLO or PED).
3. Rotate the Alpha Dial until the desired manual is displayed.
4. Turn the Select Knob clockwise (right) to move the cursor to the channel status field.
5. Rotate the Alpha Dial to set the Master Channel status for the selected manual. The four available settings are "OFF", "RCV ONLY", "SEND ONLY", "SEND & RCV". Turning a manual's Master Channel off prevents the organ from sending or receiving notes or expression on that channel.
6. Press General Cancel to exit.

MIDI STOP CHANGES

When sequencing or controlling another Rodgers console from the Theatre 360, stop selections are normally transmitted and received using MIDI System Exclusive messages. This allows the stops selected during sequencing to play back accurately.

If desired, the organ stops may be controlled using MIDI Program Changes rather than System Exclusive messages. These Program Changes will control the organ pistons rather than the individual stops. The System Exclusive method normally offers the optimum control over registration, since it does not require the organ pistons to be set up beforehand. The use of piston Program Changes for stop control is most useful when controlling a Rodgers organ from a remote MIDI keyboard or when controlling a second Rodgers console other than a Theatre 360 via MIDI.

The MIDI Stop Change menu item allows the organist to control the transmission and reception of System Exclusive (SysEx) Stop Control messages and Piston Program Change messages. Settings in this menu are saved when the organ is turned off.

Note: Piston Program Change messages are transmitted and received on the organ Master Channels and should not be confused with the Program Change messages used to select sounds from MIDI coupler pistons.

◆ SELECTING MIDI STOP CHANGE SETTINGS:

1. Hold the SET piston, then turn the Select Knob clockwise (right) to "MIDI STOP CHANGE".
2. Turn the Select Knob to choose "RCV" or "SEND".
3. Rotate the Alpha Dial to select the following options.

The Receive Field ("RCV") has four positions:

OFF	Console ignores both SysEx and Program Changes
STP	Console receives only SysEx messages
PST	Console receives only Piston Program Changes
S&P	Console receives both SysEx and Program Changes

The Send Field ("SEND") has the same four positions:

OFF	Console does not send either SysEx or Program Changes
STP	Console sends only SysEx messages
PST	Console sends only Piston Program Changes
S&P	Console sends both SysEx and Program Changes

Program Changes 1-12 on any Master Channel will activate the organ General Pistons of like number. Program Change 20 on any Master Channel will activate the organ's General Cancel piston. Program Changes 21-26 on any Master Channel will activate the Divisional Pistons for the division corresponding to that Master Channel.

◆ USING PISTONS TO CONTROL A SECOND RODGERS CONSOLE:

1. Connect the MIDI Sequencer Output of the master console to the Sequencer Input of the slave console.
2. On the master console, enable piston transmission by turning the Select Knob until the cursor is in the Send Field ("SEND") of the MIDI Stop Change menu.
3. Rotate the Alpha Dial until the Console Display reads "SEND: PST".
4. On the slave console, enable piston reception by turning the Select Knob until the cursor is in the Receive Field ("RCV") of the MIDI Stop Change menu.
5. Rotate the Alpha Dial until the Console Display reads "RCV: PST".

MIDI LOCAL CONTROL

When in the "OFF" position, MIDI Local Control allows the organ console to play MIDI sounds only, disabling the organ voices. When in the "ON" position, the organ will function normally. In the OFF position, organ voices can still be played by a sequencer or by a remote keyboard connected to the 360 MIDI IN jack.

◆ ENABLING OR DISABLING MIDI LOCAL CONTROL:

1. Hold the SET piston, then turn the Select Knob clockwise (right) to "MIDI LOCAL CONTROL".
2. Release SET.
3. Rotate the Alpha Dial to choose "ON" or "OFF". This selection is temporary. The organ will always return to MIDI "LOCAL CONTROL ON" when the organ is turned on.

MIDI SEQUENCER UPDATE

MIDI Start, Stop and Continue messages generated by a sequencer are accepted by the organ only when the MIDI Sequencer Update is enabled.

◆ ENABLING OR DISABLING MIDI SEQUENCER UPDATE:

1. Hold the SET piston, then turn the Select Knob clockwise (right) to "MIDI SEQUENCER UPDATE".
2. Release SET.
3. Rotate the Alpha Dial to choose "ON" or "OFF". This selection is temporary. The organ will always return to MIDI "SEQUENCER UPDATE ON" when the organ is turned on.
4. Press General Cancel to exit.

Note: The organ uses the sequencer control messages to automatically record the stop and expression status at the beginning of a sequence.

MIDI DEVICE ID

MIDI Device ID allows the organist to select the MIDI Device identification number used in System Exclusive Stop Control messages. Normally, the organ both sends and recognizes an ID number of 17. Stop Control messages with other ID numbers will be ignored.

This ID number can be changed to allow independent control over multiple organ consoles connected via MIDI or to facilitate storing multiple sets of registration information on a sequencer recording. The number can be set to 1, or 17 through 32. Setting the ID to 1 produces Stop Control messages which are compatible with older Rodgers PDI and C-Series organs. The ID always returns to 17 when the organ is turned off.

◆ SETTING THE MIDI DEVICE ID:

1. Hold the SET piston, then turn the Select Knob clockwise (right) to "MIDI DEVICE ID".
2. Rotate the Alpha Dial to set the desired ID number.
3. Press General Cancel to exit.

SAVING A COMBINATION MEMORY

The contents of any combination memory may be saved into a MIDI sequencer and later reloaded into the organ.

1. Connect the Sequencer MIDI IN to the organ Sequencer MIDI OUT. Connect the Sequencer MIDI OUT to the organ Sequencer MIDI IN.
2. Start the sequencer in Record mode.
3. Wait until after any count-in measures, then hold the SET piston and momentarily press the memory tab (M1, M2, M3 or M4) for the memory to be copied to the sequencer.
4. Release SET and wait until the Console Display reads:

5. Stop the MIDI Sequencer, or wait a few seconds and repeat steps 3 and 4 above to send another memory to the sequencer. Always leave a few measures of space between memories.

To reload a memory from the sequencer, first connect the sequencer following the steps above. Then continue:

1. Play back the recorded memory as a song would be played back.

2. When the memory contents have been correctly received, the memory tab corresponding to the memory on the sequencer recording flashes. At this point, the contents of the memory are stored in a temporary holding area in the console.
3. Stop the sequencer playback.
4. Hold SET, then press the memory tab for the desired destination. *Note: This need not be the same memory as the memory whose tab is flashing.*

When copying more than one memory to the sequencer, it is necessary to wait a few measures between saving individual memories, or place them on different tracks. This procedure will reduce confusion regarding the location of the memories on the sequencer.

When playing back the memories, play only one at a time. Each time the organ starts to receive a new memory, it discards any previous information in the temporary holding area. It is necessary to transfer each memory to its destination memory in the organ before playing back the next.

Note: If a Rodgers Personal Memory Card is inserted when recording or playing back combination memories, and the card memory is in use for the memory level being saved/restored, the memory will be saved from or restored to the memory card rather than the internal memory.

MIDI CONNECTIONS

Always connect a sequencer to the Sequencer IN/OUT ports on the organ. **The sequencer must not be in "Soft Thru" mode.** Any other MIDI instruments or keyboards should use the ports labeled "MIDI."

RODGERS PERSONAL MEMORY CARD

This exclusive feature provides the ability to store combination memory levels, Crescendo and other settings in a removable solid-state Personal Memory Card. This credit-card-size device is convenient to carry and has an internal battery which maintains the contents of the card memory for several years. If more than one organist has access to the console, Personal Memory Cards are a valuable resource.

The console Personal Memory Card slot is located in the left panel near the power switch. To use the Personal Memory Card for combination memory storage, perform the following steps:

1. Insert the Personal Memory Card firmly in the slot with the label side up and the arrow pointing toward the slot. If the Personal Memory Card is being used for the first time, a message will appear in the Console Display asking if the card should be initialized for use.
2. To initialize the Personal Memory Card, press and release the SET piston. This initialization process stores a small amount of information on the card which makes it recognizable as a valid Rodgers Personal Memory Card. At this point, the card is ready to be used for combination memory storage. A newly initialized card contains no combination memories as yet.
3. Select the desired memory level by pressing M1, M2, M3 or M4.
4. Set any piston by holding SET, then pressing a combination piston. To do this without changing any piston settings, press a combination piston to recall its combination, then set the same piston by holding SET, and pressing the combination piston again.

The contents of the entire memory level (*all* pistons) have now been copied to the Personal Memory Card. Because the card now contains a copy of the currently selected memory, the *card* memory will now be used instead of the *internal* memory from this point. Setting a piston now affects only the card memory and not the console internal memory. This is true until a different memory level is selected or until the Personal Memory Card is removed. It is important to remember the following points:

- ♦ When a Personal Memory Card is in the slot, any memory levels which exist on the card replace the corresponding console internal memories, which are temporarily "disconnected".
- ♦ Setting any piston while a Personal Memory Card is inserted copies the current memory level to the Personal Memory Card if it did not already exist on the card. <u>The Personal Memory Card must be removed in order to be able to set pistons in a console internal memory level.</u>

- Whenever a memory select piston (M1, M2, M3, or M4) is pressed, a message appears in the Console Display indicating whether the internal memory or the Personal Memory Card memory is being used.
- If an internal memory is accidentally copied to the Personal Memory Card, or if a memory level is to be removed on the Personal Memory Card so the internal memory can be used instead, you can delete the memory level from the Personal Memory Card.

◆ DELETING A MEMORY FROM THE CARD:

1. Hold General Cancel, then press the memory select tab for the memory level to be deleted.
2. A message will appear in the Console Display confirming the memory level has been deleted from the Personal Memory Card. Immediately after this operation, the internal memory will be "reconnected".

STORING CRESCENDO SEQUENCES ON THE CARD

In addition to the combination memory levels, the Personal Memory Card can also store copies of Crescendo sequences. If the Crescendo set operation is performed while the card is inserted, the new Crescendo sequence will be stored on the card rather than in the internal memory. Like the combination memory levels, these will automatically replace the internal Crescendo whenever the Personal Memory Card is inserted in the slot.

◆ DELETING A CRESCENDO SEQUENCE FROM THE CARD:

1. Press "MASTER EXPRESSION/CRESCENDO".
2. Hold General Cancel, then press "MASTER EXPRESSION/CRESCENDO" again. A message appears in the Console Display confirming deletion of the stored sequence from the Personal Memory Card.

STORING ADDITIONAL SETTINGS ON THE CARD

Several additional settings can also be stored on a Personal Memory Card. Changing any of these settings causes all of them to be moved to the card if they were not previously stored on the card. The settings will automatically take effect when the card is inserted. The settings are:

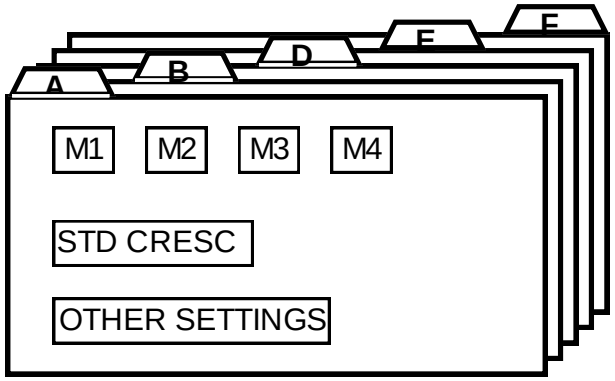
* Melody Note Range
* Counter Melody Note Range
* Wind Stabilizer Status
* Expression Range Settings
* Master Tuning Lock Status
* Tremulant Adjustments
* Console Lamp Intensity
* MIDI Stop Change Send/Receive Enable

◆ DELETING SETTINGS FROM THE CARD:

1. Hold General Cancel, then press "MASTER EXPRESSION/CRESCENDO" tab momentarily. A message appears in the Console Display indicating the settings have been deleted from the card.

PERSONAL MEMORY CARD FOLDERS

The capacity of a Rodgers Personal Memory Card is greater than that of the organ's internal combination memory. In order to make easy use of this additional capacity, Rodgers uses the concept of memory folders. Like a file folder, a memory folder is used to store groups of information on the Personal Memory Card. In this case, each folder can contain a copy of each console memory level, plus a copy of each Crescendo sequence and other settings.



When a Personal Memory Card is first used, it is initialized to use Folder A. This folder is used until a new folder is selected. The selected folder is saved when the card is removed and later reinserted.

◆ SELECTING A NEW FOLDER ON THE CARD:

1. Insert the Personal Memory Card in the slot.
2. Hold the SET piston, then turn the Select Knob counter clockwise (left) until Console Display reads "MEMORY CARD FOLDER".
3. Release SET, and turn the Select Knob until the desired folder appears in the Console Display. Folders are labeled A, B, C, D, E, F, G and H.

The Console Display reads:

CARD FOLDER A: M:4 SC S

The second line shows the folder contains combination memories 1 through 4, a Crescendo sequence (SC), and the other Settings (S). If a folder has nothing in it, the second line displays "EMPTY".

LOCKING/UNLOCKING A PERSONAL MEMORY CARD

When a Personal Memory Card memory level or Crescendo is being used, it can be locked and unlocked in exactly the same manner as are console internal memories. A locked Personal Memory Card memory cannot be deleted or altered. A warning message is displayed if you attempt to delete or alter a locked memory level or Crescendo.

The entire Personal Memory Card can be locked by moving the small slide switch at the outside edge of the Personal Memory Card in the direction of the lock symbol. Again, the warning is displayed if an attempt is made to delete or alter anything in the Personal Memory Card memory while the card protect switch is in the locked position. If the card protect switch is in the locked position, temporary changes may be made in the Organist Settings without affecting the card memory. ***Note: Always lock the Personal Memory Card when inserting or removing from the console slot. Failure to do so may result in loss of information.***

USING A PERSONAL MEMORY CARD ON OTHER RODGERS ORGANS

The same Personal Memory Card can be used in more than one Rodgers organ. The information on the Personal Memory Card is kept separate for each organ model. If a folder is created on a particular model, that folder will only be accessible on that same model of Rodgers organ. A Personal Memory Card can hold sets of folders for several Rodgers organ models. When a Personal Memory Card is inserted into a console slot, any folders created on that same model will be available. *Note: Folders created on Rodgers Custom instruments are unique and only available to that instrument.*

It is important to remember, although folders created on one model are "invisible" on another model, these folders reduce the amount of free memory space on the card. A Personal Memory Card which doesn't appear to have as much free space as it should, may in fact have folders for other models stored on it.

REINITIALIZING A PERSONAL MEMORY CARD

In some cases, it may be desirable to erase all information on a Personal Memory Card. If SET is held while inserting a Personal Memory Card in the console slot, a message will appear in the Console Display asking whether the Personal Memory Card should be reinitialized. To perform the reinitialization, press SET. If it is decided not to initialize the Personal Memory Card, press General Cancel again, then remove the card. A new Personal Memory Card must also be initialized before it can be used. ***Note: Initializing a memory card will erase all previously stored information on the card!***

REPLACING THE PERSONAL MEMORY CARD BATTERY

A 3-volt lithium battery (Rodgers part #1571-003 or Radio Shack part #23-160) is required for replacement. Replacement batteries can be obtained from your local Rodgers representative or at many camera stores. To replace the battery without losing the contents of the Personal Memory Card, open the battery compartment on the front edge of the card *only with the card inserted in the console slot while the organ is on. Otherwise, all information on the card will be lost.* The console continues to supply power to the Personal Memory Card while the battery is being replaced. Be sure to observe the polarity marking when inserting the new battery.

When a Personal Memory Card, whose backup battery has become weak, is inserted in the console slot, a message appears in the Console Display warning the battery is low. The message remains until General Cancel is pressed. Although the battery usually continues to function for several days after the message first appears, it should be replaced at the earliest opportunity.

WARNING: This is a lithium battery, which can present an explosion risk. DO NOT expose the battery or the Personal Memory Card to fire. DO NOT attempt to recharge this battery.

THEATRE 360 STOP SPECIFICATION

GREAT

English Horn 16' (Saxophone 16’)
Tuba Profunda 16'
Tibia Clausa 16'
Contra Viols II 16'
Vox Humana 16' (Trumpet 16')
Trumpet 8'
Tuba Horn 8'
Open Diapason 8' (Tibia Minor 8')
Tibia Clausa 8'
Orchestral Oboe 8'
Krumet 8' (Kinura 8', Musette 8')
Clarinet 8'
Viol Celeste II 8'
Vox Humana 8' (Rauschquint IV)
Tibia Quint 5 1/3'
Octave 4' (Tibia Minor 4')
Piccolo 4'
Viol Celeste II 4'
Tibia Twelfth 2 2/3'
Tibia Piccolo 2'
Viol 2' (15th)
Tibia Tierce 1 3/5' (17th)
Tibia Fife 1'
MIDI A [LP]
MIDI B [LP]
Solo to Great Pizzicato [LP]
Solo to Great Melody [LP]
Great Sostenuto [LP]

SOLO

English Horn 8'
Trumpet 8'
Tuba Horn 8'
Tibia Clausa 8'
Orchestral Oboe 8'
Krumet 8' (Kinura 8', Musette 8')
Saxophone 8' (Vox Humana 8')
Piccolo 4'
Tibia Twelfth 2 2/3'
Tibia Piccolo 2'
Solo to Solo 16' (Sub)
Xylophone [LP]
Glockenspiel [LP]
Harp [LP]
Chrysoglott [LP]
Sound Effects [LP]
MIDI A [LP]
MIDI B [LP]

TREMULANTS

Main
Solo
Tibia/Vox
Tuba

Voice Palette selection listed in ( ).

Lighted pistons listed as [LP].

(Theatre 360 Stop Specification continued)

ACCOMPANIMENT

English Horn 8'
Tuba Horn 8'
Open Diapason 8'
Clarinet 8' (Trumpet 8')
Viol Celeste II 8'
Quintadena 8' (Tibia Minor 8')
Concert Flute 8'
Vox Humana 8' (Rauschquint IV)
Octave 4'
Piccolo 4'
Viol Celeste II 4'
Flute 4'
Harp
Chrysoglott
Snare Drum
Tambourine
Cymbal
Trap Select (Wood Block)
MIDI A [LP]
MIDI B [LP]

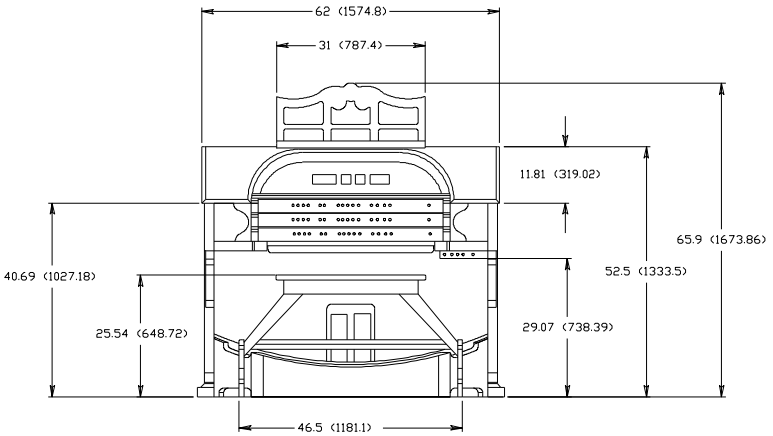
PEDAL

Diaphone 32'
Tuba Profunda 16'
Diaphone 16'
Violon Cellos II 16'
Bourdon 16'
Tuba Horn 8'
Tibia Clausa 8'
Clarinet 8' (Kinura 8', English Horn 16')
Cello Celeste II 8'
Flute 8'
Tympani
Cymbal
Trap Select (Bass Drum)
Accompaniment to Pedal
MIDI A [LP]
MIDI B [LP]

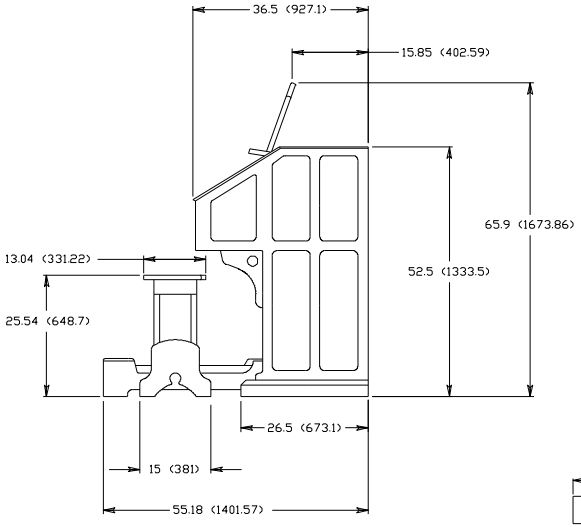
Voice Palette selection listed in ( ).

Lighted pistons listed as [LP].

RODGERS 360

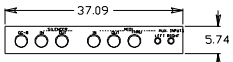


FRONT VIEW
WITH BENCH

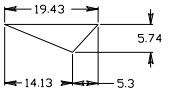


SIDE VIEW
WITH BENCH

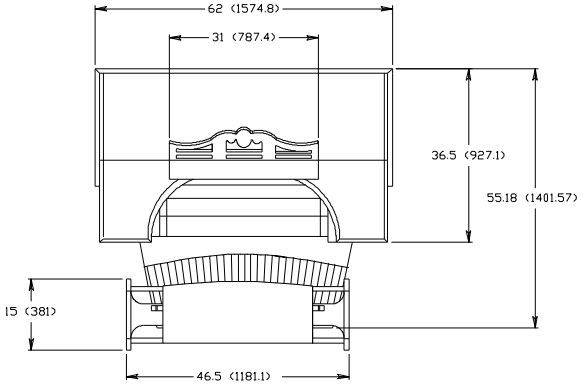
AUXILARY INPUT BOX



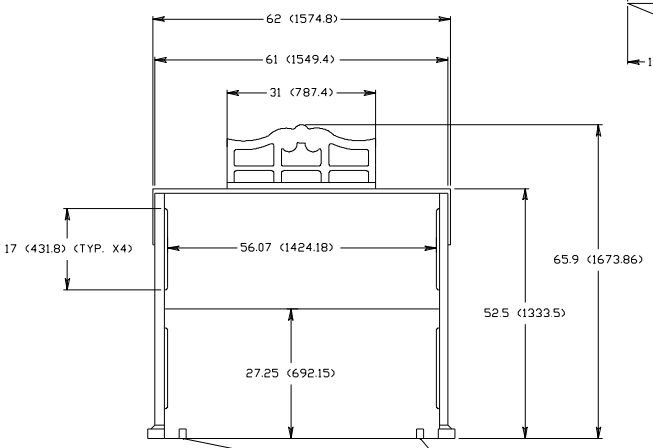
FRONT VIEW



SIDE VIEW



TOP VIEW
WITH BENCH



BACK VIEW

POWER CORD EXITS OUT THE BOTTOM OF CONSOL. IT IS COVERED BY THE BACK PANEL AND CAN'T BE SEEN FROM THE BACK VIEW.

FACTORY DEFAULT COMBINATION SETTINGS

The Rodgers Theatre 360 is shipped from the factory with default settings on combination memories 1 and 2. Registrations on M1 and M2 can be changed, but if the original factory default settings are desired, they can be restored by performing the following procedure:

◆ RESTORING THE FACTORY DEFAULT COMBINATION SETTINGS:

1. Hold the memory piston to be restored (M1 or M2) for approximately five seconds. The Console Display reads "LOCKED" or "UNLOCKED".
2. While holding the memory piston, press and hold SET for an additional five seconds. The Console Display reads "MEMORY 1 FACTORY DEFAULT" or "MEMORY 2 FACTORY DEFAULT".
3. Release both pistons. *Note: Each memory must be individually restored by performing the above procedure.*

FACTORY DEFAULT REGISTRATIONS FOR M1 AND M2

The following registrations are the factory default settings on memory 1:

Memory 1 Generals:

	1	2	3	4	5	6	7	8	9	10
PEDAL										
Diaphone 32'										
Tuba Profunda 16'					X					
Diaphone 16'				X	X					
Violon Cellos II 16'	X	X	X	X	X	X	X	X	X	X
Bourdon 16'			X	X	X					
Tuba Horn 8'					X					
Tibia Clausa 8'				X	X			X	X	
Clarinet 8'				X	X					
Cello Celeste II 8'										
Flute 8'										X
Tympani										
Cymbal										
Trap Select (Bass Drum)										
Accompaniment to Pedal	X	X	X	X	X	X	X	X	X	X
MIDI A [LP]								X Vel=50	X Vel=50	X Vel=50
MIDI B [LP]										

ACCOMPANIMENT											
English Horn 8'											
Tuba Horn 8'					X	X					
Open Diapason 8'					X	X					
Clarinet 8'				X	X	X					
Viol Celeste II 8'					X	X					
Quintadena 8'			X	X	X	X		X	X	X	X
Concert Flute 8'		X	X	X	X	X	X	X	X	X	X
Vox Humana 8'											
Octave 4'					X	X					
Piccolo 4'											
Viol Celeste II 4'						X					
Flute 4'					X	X		X	X	X	
Harp			X	X			X	X			X
Chrysoglott							X				
Snare Drum											
Tambourine											
Cymbal											
Trap Select (Wood Block)											
MIDI A [LP]									X	X	X
MIDI B [LP]											

Note: MIDI coupler pistons use Piano 1 (Program Change #1)

	1	2	3	4	5	6	7	8	9	10
GREAT										
English Horn 16'					X					
Tuba Profunda 16'				X	X					
Tibia Clausa 16'		X	X	X	X		X			X
Contra Viols II 16'			X	X	X	X				X
Vox Humana 16'		X	X			X	X			X
Trumpet 8'				X	X					
Tuba Horn 8'				X	X					
Open Diapason 8'										
Tibia Clausa 8'		X	X	X	X		X			
Orchestral Oboe 8'				X	X			X		
Krumet 8'								X	X	X
Clarinet 8'			X	X	X			X	X	
Viol Celeste II 8'			X	X	X	X				
Vox Humana 8'	X	X	X	X	X	X	X			X
Tibia Quint 5 1/3'										
Octave 4'				X	X					
Piccolo 4'	X	X	X	X	X			X	X	X
Viol Celeste II 4'			X	X	X	X				
Tibia Twelfth 2 2/3'										X
Tibia Piccolo 2'				X	X		X			
Viol 2' (15th)				X	X					
Tibia Tierce 1 3/5' (17th)										
Tibia Fife 1'										
MIDI A [LP]										
MIDI B [LP]										
Solo to Great Pizzicato [LP]									X	
Solo to Great Melody [LP]										
Great Sostenuto [LP]	X	X	X	X	X	X	X	X	X	X

SOLO										
English Horn 8'				X	X			X		
Trumpet 8'			X	X	X				X	
Tuba Horn 8'		X	X				X			
Tibia Clausa 8'	X					X				X
Orchestral Oboe 8'									X	X
Krumet 8'										
Saxophone 8'						X				X
Piccolo 4'	X	X	X	X			X			
Tibia Twelfth 2 2/3'										X
Tibia Piccolo 2'										
Solo to Solo 16' (Sub)					X		X		X	
Xylophone [LP]								X		
Chrysoglott [LP]										
Harp [LP]								X		
Glockenspiel [LP]										
Sound Effects [LP]										
MIDI A [LP]										
MIDI B [LP]										

TREMULANTS										
Main	X	X	X	X	X	X	X			X
Solo	X	X	X	X		X	X			X
Tibia	X	X	X	X	X	X	X	X	X	X
Tuba	X	X	X	X	X	X	X	X	X	X

Memory 2 Generals:

	1	2	3	4	5	6	7	8	9	10
PEDAL										
Diaphone 32'										X
Tuba Profunda 16'					X					X
Diaphone 16'				X	X					
Violon Cellos II 16'	X	X	X	X	X	X	X		X	
Bourdon 16'			X	X	X		X	X		
Tuba Horn 8'										X
Tibia Clausa 8'				X	X	X		X		
Clarinet 8' (Kinura 8', English Horn 16')				X	X					
Cello Celeste II 8'				X	X	X	X	X	X	
Flute 8'			X	X	X			X	X	
Tympani										
Cymbal								X	X	
Trap Select (Bass Drum)										
Accompaniment to Pedal	X	X	X	X	X		X			X
MIDI A [LP] (Piano 1, #1)						X		X DN 1 Vel=50	X DN 1 Vel=50	
MIDI B [LP] (Piano 1, #1)								X Vel=50	X Vel=50	

ACCOMPANIMENT										
English Horn 8'										
Tuba Horn 8'				X	X					X
Open Diapason 8'				X	X					X
Clarinet 8' (Trumpet 8')			X	X	(X)					(X)
Viol Celeste II 8'				X						
Quintadena 8' (Tibia Minor 8')		X	X	X	X	X	X	X	X	
Concert Flute 8'	X		X	X	X	X	X	X	X	X
Vox Humana 8' (Rauschquint IV)										X
Octave 4'				X	X					X
Piccolo 4'										
Viol Celeste II 4'					X					
Flute 4'	X			X						X
Harp		X	X				X			
Chrysoglott										
Snare Drum										
Tambourine										
Cymbal								X		
Trap Select (Side Stick)									X	
MIDI A [LP] (Piano 1, #1)					X			X Vel=50	X Vel=50	
MIDI B [LP]										

GREAT	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
English Horn 16' (Saxophone 16')	(X)	(X)	(X)		X		(X)		(X)	
Tuba Profunda 16'				X	X					X
Tibia Clausa 16'		X	X	X	X		X			
Contra Viols II 16'	X		X							
Vox Humana 16' (Trumpet 16')	X	X	X	(X)	(X)		X		X	(X)
Trumpet 8'				X	X					X
Tuba Horn 8'				X	X					X
Open Diapason 8' (Tibia Minor 8')	(X)	(X)	(X)	(X)	X		(X)		(X)	X
Tibia Clausa 8'	X	X	X	X	X		X		X	
Orchestral Oboe 8'								X		X
Krumet 8' (Kinura 8'), [Musette 8']								(X)	[X]	
Clarinet 8'			X		X			X		
Viol Celeste II 8'	X		X	X	X					
Vox Humana 8' (Rauschquint IV)	X	X	X				X		X	(X)
Tibia Quint 5 1/3'									X	
Octave 4' (Tibia Minor 4')	(X)		(X)	(X)	X					X
Piccolo 4'	X	X	X	X	X			X		
Viol Celeste II 4'			X	X	X					X
Tibia Twelfth 2 2/3'										
Tibia Piccolo 2'				X	X		X			X
Viol 2' (15th)				X	X					X
Tibia Tierce 1 3/5' (17th)										
Tibia Fife 1'										
MIDI A [LP] (Piano 1, #1)						X DN 1 Vel=70				
MIDI B [LP] (Piano 1, #1)						X UP 1 Vel=70				
Solo to Great Pizzicato [LP]						X				
Solo to Great Melody [LP]										
Great Sostenuto [LP]	X	X	X	X	X				X	

SOLO										
English Horn 8'				X	X			X		X
Trumpet 8'				X	X					X
Tuba Horn 8'		X	X				X			X
Tibia Clausa 8'	X									
Orchestral Oboe 8'										
Krumet 8' (Kinura 8', Musette 8')										
Saxophone 8' (Vox Humana 8')										
Piccolo 4'	X	X	X	X			X			
Tibia Twelfth 2 2/3'							X			
Tibia Piccolo 2'										
Solo to Solo 16' (Sub)			X		X		X			
Xylophone [LP]								X		
Chrysoglott [LP]									X	
Harp [LP]						X		X	X	
Glockenspiel [LP]						X				
Sound Effects [LP]										
MIDI A [LP]										
MIDI B [LP]										

TREMULANTS										
Main	X	X	X	X	X		X		X	
Solo	X	X	X	X	X		X		X	
Tibia	X	X	X	X	X	X	X	X	X	
Tuba	X	X	X	X	X		X	X	X	

Memory 1 and 2 Divisionals:

	Memory 1					Memory 2				
PEDAL	**1**	**2**	**3**	**4**	**5**	**1**	**2**	**3**	**4**	**5**
Diaphone 32'				X	X			X	X	X
Tuba Profunda 16'				X	X			X	X	X
Diaphone 16'				X	X			X	X	X
Violon Cellos II 16'	X			X	X	X		X	X	X
Bourdon 16'		X	X	X	X		X	X	X	X
Tuba Horn 8'				X	X			X	X	X
Tibia Clausa 8'			X	X	X		X	X	X	X
Clarinet 8' (Kin 8', EngHn 16')		X		X	X			X	X	X
Cello Celeste II 8'	X			X	X	X		X	X	X
Flute 8'		X	X	X	X		X	X	X	X
Tympani										
Cymbal										
Trap Select (Triangle) {Chinese Gong} [Crash Cymbal]			(X)	{X}	[X]		(X)	{X}	[X]	
Accompaniment to Pedal			X	X	X			X	X	X
MIDI A [LP]										
MIDI B [LP]										

ACCOMPANIMENT/PEDAL	**1**	**2**	**3**	**4**	**5**	**1**	**2**	**3**	**4**	**5**
English Horn 8'					X					
Tuba Horn 8'				X	X					X
Open Diapason 8'				X	X					X
Clarinet 8' (Trumpet 8')			X	X	X				X	X
Viol Celeste II 8'			X	X	X					
Quintadena 8' (Tibia Minor 8')		X	X	X	X		X	X		X
Concert Flute 8'	X	X	X	X	X	X			X	X
Vox Humana 8' (Rausch. IV)								X		
Octave 4'				X	X					X
Piccolo 4'										
Viol Celeste II 4'										X
Flute 4'	X			X	X	X		X		
Harp		X	X							
Chrysoglott							X			
Snare Drum										
Tambourine										
Cymbal										
Trap Select (Wood Block)										
MIDI A [LP]										
MIDI B [LP]										
Diaphone 32'										
Tuba Profunda 16'					X					X
Diaphone 16'				X	X					X
Violon Cellos II 16'		X	X	X	X		X	X		X
Bourdon 16'	X		X	X	X	X			X	X
Tuba Horn 8'					X					
Tibia Clausa 8'				X						X
Clarinet 8'				X	X				X	X
Cello Celeste II 8'			X		X					X
Flute 8'					X			X	X	X
Tympani										
Cymbal										
Trap Select (Bass Drum)										
Accompaniment to Pedal	X	X	X	X	X	X	X			X
MIDI A [LP]										
MIDI B [LP]										

	Memory 1					Memory 2				
SOLO	**1**	**2**	**3**	**4**	**5**	**1**	**2**	**3**	**4**	**5**
English Horn 8'					X					X
Trumpet 8'					X		X			X
Tuba Horn 8'			X					X		
Tibia Clausa 8'	X	X				X		X		
Orchestral Oboe 8'								X		
Krumet 8' (Kinura 8') [Musette 8']								(X)		
Saxophone 8' (Vox Humana 8')		X						X		
Piccolo 4'	X		X			X	X	X		
Tibia Twelfth 2 2/3'								X		
Tibia Piccolo 2'										
Solo to Solo 16' (Sub)					X					X
Xylophone [LP]										
Chrysoglott [LP]				X					X	
Harp [LP]										
Glockenspiel [LP]				X					X	
Sound Effects [LP]										
MIDI A [LP]										
MIDI B [LP]										

						Memory 1				
GREAT	***pp***	***p***	***mf***	***f***	***ff***	**1**	**2**	**3**	**4**	**5**
English Horn 16'					X					
Tuba Profunda 16'				X	X					
Tibia Clausa 16'		X	X	X	X		X			
Contra Viols II 16'	X		X	X	X	X				
Vox Humana 16'	X	X	X				X		X	
Trumpet 8'				X	X					X
Tuba Horn 8'				X	X					X
Open Diapason 8'										X
Tibia Clausa 8'		X		X	X		X		X	X
Orchestral Oboe 8'				X	X	X		X	X	X
Krumet 8'								X		X
Clarinet 8'			X	X	X			X		X
Viol Celeste II 8'	X		X	X	X	X				
Vox Humana 8'	X	X	X	X	X		X		X	X
Tibia Quint 5 1/3'				X	X				X	
Octave 4'				X	X					
Piccolo 4'	X		X	X	X			X		X
Viol Celeste II 4'				X	X	X				
Tibia Twelfth 2 2/3'				X						X
Tibia Piccolo 2'				X	X		X			
Viol 2' (15th)				X	X					
Tibia Tierce 1 3/5' (17th)										X
Tibia Fife 1'					X		X			X
MIDI A [LP] (								X		
MIDI B [LP]						X				
Solo to Great Pizzicato [LP]										
Solo to Great Melody [LP]										
Great Sostenuto [LP]	X	X	X	X	X	X	X	X	X	X
TREMULANTS										
Main	X	X	X	X	X		X		X	X
Solo	X	X	X	X			X		X	X
Tibia	X	X	X	X	X	X	X	X	X	X
Tuba	X	X	X	X	X	X	X	X	X	X

Memory 2

GREAT	***pp***	***p***	***mf***	***f***	***ff***	**1**	**2**	**3**	**4**	**5**
English Horn 16' (Saxophone 16')		(X)	(X)		X		(X)		(X)	
Tuba Profunda 16'				X	X					
Tibia Clausa 16'		X		X	X		X			
Contra Viols II 16'			X			X				
Vox Humana 16' (Trumpet 8')	X	X	X	(X)	(X)		X		X	
Trumpet 8'				X	X					X
Tuba Horn 8'				X	X					X
Open Diapason 8' (Tibia Minor 8')		(X)	(X)	(X)	X				(X)	(X)
Tibia Clausa 8'		X	X	X	X				X	X
Orchestral Oboe 8'								X	X	X
Krumet 8' (Kinura 8') [Musette 8']							X	(X)	[X]	(X)
Clarinet 8'			X		X		X	X		X
Viol Celeste II 8'	X		X	X	X					
Vox Humana 8' (Rauschquint IV)	X		X				X		X	X
Tibia Quint 5 1/3'				X	X				X	
Octave 4' (Tibia Minor 4')	(X)		(X)	(X)	X		(X)			
Piccolo 4'	X		X	X	X		X	X		X
Viol Celeste II 4'			X	X	X					
Tibia Twelfth 2 2/3'					X		X			X
Tibia Piccolo 2'				X	X					
Viol 2' (15th)				X	X					
Tibia Tierce 1 3/5' (17th)										X
Tibia Fife 1'	X								X	X
MIDI A [LP]						X Vel=50				
MIDI B [LP]						X UP 1 Vel=50				
Solo to Great Pizzicato [LP]										
Solo to Great Melody [LP]										
Great Sostenuto [LP]										
TREMULANTS										
Main	X	X	X	X	X		X		X	X
Solo	X	X	X	X	X		X		X	X
Tibia	X	X	X	X	X		X	X	X	X
Tuba	X	X	X	X	X		X	X	X	X

SUGGESTED REGISTRATIONS

Here are a few suggestions for registrations on the **Great**:

BALLAD 1	BALLAD 2	BALLAD 3
Vox Humana 8' Piccolo 4'	Tibia Clausa 16' Vox Humana 16' Vox Humana 8' Piccolo 4'	Tibia Clausa 16' Vox Humana 16' Orchestral Oboe 8' Viol Celeste II 8' Vox Humana 8' Piccolo 4' Tibia Twelfth 2 2/3'

BALLAD 4	BALLAD 5	NOVELTY
Contra Viols II 16' Vox Humana 16' Tibia Clausa 8' Clarinet 8' Viol Celeste II 8' Piccolo 4'	Tuba Profunda 16' Tibia Clausa 8' Piccolo 4'	Orchestral Oboe 8' Clarinet 8' Piccolo 4' Krumet 8'* (select Kinura from VP)

NOVELTY	FULL ENSEMBLE	LOUD FULL ENSEMBLE
Contra Viols II 16' Viol Celeste II 8' Piccolo 4' Great MIDI A Xylophone (Octave Shift: Up 2)	Tibia Clausa 16' Contra Viols II 16' Vox Humana 16' Open Diapason 8'* (select Tibia Minor from VP) Tibia Clausa 8' Clarinet 8' Viol Celeste II 8' Vox Humana 8' Piccolo 4' Viol Celeste II 4'	Tuba Profunda 16' Tibia Clausa 16' Vox Humana 16'* (select Trumpet from VP) Tuba Horn 8' Open Diapason 8' Tibia Clausa 8' Orchestral Oboe 8' Viol Celeste II 8' Piccolo 4' Viol Celeste II 4' Tibia Piccolo 2' Viol Fifteenth 2'

* Stop to be selected, then changed to Voice Palette (VP) selection.

Here are a few suggestions for registrations on the **Solo**:

BALLAD 1	BALLAD 2	BALLAD 3
Tibia Clausa 8' Saxophone 8'	Orchestral Oboe 8' Saxophone 8'* (select Vox Humana from VP) Piccolo 4' Solo to Solo 16'	Trumpet 8' Tuba Horn 8' Tibia Clausa 8'

BALLAD 4	BALLAD 5	NOVELTY
Trumpet 8' Piccolo 4'	Tuba Horn 8' Piccolo 4' Solo to Solo 16'	Tibia Piccolo 2' Glockenspiel (Lighted Piston)

NOVELTY	FULL ENSEMBLE	LOUD FULL ENSEMBLE
Xylophone (Lighted Piston) Harp (Lighted Piston)	English Horn 8' Xylophone (Lighted Piston)	English Horn 8' Tuba Horn 8' Tibia Clausa 8' Piccolo 4' Tibia Twelfth 2 2/3' Tibia Piccolo 2'

* Stop to be selected, then changed to Voice Palette (VP) selection.

Here are a few suggestions for registrations on the **Accompaniment**:

BALLAD 1	BALLAD 2	BALLAD 3
Quintadena 8' Concert Flute 8'	Quintadena 8' Concert Flute 8' Flute 4'	Viol Celeste II 8' Quintadena 8' Harp

BALLAD 4	BALLAD 5	NOVELTY
Concert Flute 8' Flute 4'	Viol Celeste 8' Quintadena 8' Harp	Viol Celeste II 8' Viol Celeste II 4'

NOVELTY	FULL ENSEMBLE	LOUD FULL ENSEMBLE
Clarinet 8' Concert Flute 8'	Open Diapason 8' Clarinet 8' Quintadena 8' Flute 4'	Tuba Horn 8' Open Diapason 8' Clarinet 8' Viol Celeste II 8' Concert Flute 8' Octave 4' Viol Celeste II 4' Flute 4'

Here are a few suggestions for registrations on the **Pedal**:

BALLAD 1	BALLAD 2	BALLAD 3
Violon Cellos II 16'	Violon Cellos II 16' Cello Celeste II 8'	Bourdon 16' Flute 8'

BALLAD 4	BALLAD 5	NOVELTY
Bourdon 16' Tibia Clausa 8'	Violon Cellos II 16' Clarinet 8'	Tibia Clausa 8'

NOVELTY	FULL ENSEMBLE	LOUD FULL ENSEMBLE
Tibia Clausa 8' Clarinet 8'* (select Kinura from VP)	Diaphone 16' Violon Cellos II 16' Bourdon 16' Tibia Clausa 8' Clarinet 8' Flute 8' Accompaniment to Pedal	Tuba Profunda 16' Diaphone 16' Violon Cellos II 16' Bourdon 16' Tuba Horn 8' Tibia Clausa 8' Flute 8' Accompaniment to Pedal

* Stop to be selected, then changed to Voice Palette (VP) selection.

INTERNAL SOUND MODULE INSTRUMENT AND DRUM SET CHARTS

The following charts contain the sounds from the internal MIDI sound module in the Theatre 360. There are two columns of numbers: the first column is the *program change* number; the second column is the *variation (bank)* number.

For convenience, blank charts are included for notation of favorite sounds. Be sure to list both the program change number as well as the variation (bank) number.

Prog. #	Variation	Instrument	Voices
PIANO			
001	000	Piano 1	1
	008	Piano 1w	1
	016	Piano 1d	1
002	000	Piano 2	1
	008	Piano 2w	1
003	000	Piano 3	1
	001	EG+Rhodes 1	2
	002	EG+Rhodes 2	2
	008	Piano 3w	1
004	000	Honky-tonk	2
	008	Old Upright	2
005	000	E.Piano 1	2
	008	St.Soft EP	2
	016	FM+SA EP	2
	024	60Õs E.Piano	1
	025	Hard Rhodes	2
	026	Mellow Rhodes	2
006	000	E.Piano 2	2
	008	Detuned EP 2	2
	016	St.FM EP	2
	024	Hard FM EP	2
007	000	Harpsichord	1
	008	Coupled Hps.	2*
	016	Harpsi.w	1
	024	Harpsi.o	2
008	000	Clav.	1
CHROMATIC PERCUSSION			
009	000	Celesta	1*
010	000	Glockenspiel	1
011	000	Music Box	1
012	000	Vibraphone	1
	001	Hard Vibe	2
	008	Vib.w	1*
013	000	Marimba	1
	008	Marimba w	1
	016	Balaphon	1
	017	Balaphon 2	1
	024	Log drum	1
014	000	Xylophone	1
015	000	Tubular-bell	1*
	008	Church Bell	1*
	009	Carillon	1*
016	000	Santur	1*
	001	Santur 2	2
	008	Cimbalon	2

Prog. #	Variation	Instrument	Voices
ORGAN			
017	000	Organ 1	1
	001	Organ 101	2
	008	Detuned Org.1	2
	009	Organ 109	2
	016	60Õs Organ 1	1
	017	60Õs Organ 2	1
	018	60Õs Organ 3	1
	024	Cheese Organ	1
	032	Organ 4	1
	033	Even Bar	2
	040	Organ Bass	1
018	000	Organ 2	1
	001	Organ 201	2
	008	Detuned Org. 2	2
	032	Organ 5	2
019	000	Organ 3	2*
	008	Rotary Org.	1
	016	Rotary Org. S	1
	024	Rotary Org. F	1
020	000	Church Org. 1	1
	008	Church Org. 2	2
	016	Church Org. 3	2
	024	Organ Flute	1
	032	Trem. Flute	2
021	000	Reed Organ	1*
022	000	Accordion Fr	1
	008	Accordion It	2
023	000	Harmonica	1
	001	Harmonica 2	2
024	000	Bandoneon	1
GUITAR			
025	000	Nylon-str. Gt	1
	008	Ukulele	1
	016	Nylon Gt.o	2
	024	Velo Harmnix	1
	032	Nylon Gt. 2	1
	040	Lequint Gt.	1
026	000	Steel-str. Gt.	1
	008	12-str. Gt	2
	009	Nylon+Steel	2
	016	Mandolin	2
	032	Steel Gt. 2	1
027	000	Jazz Gt.	1*
	001	Mellow Gt.	2
	008	Pedal Steel	1

Prog. #	Variation	Instrument	Voices
028	000	Clean Gt.	1
	008	Chorus Gt.	2
029	000	Muted Gt.	1
	001	Muted Dis. Gt.	1
	008	Funk Pop	1
	016	Funk Gt.	1
030	000	Overdrive Gt.	1
031	000	Distortion Gt.	1
	001	Dist. Gt 2	2
	002	Dazed Guitar	2
	008	Feedback Gt.	2
	009	Feedback Gt. 2	2
	016	Power Guitar	2
	017	Power Gt. 2	2
	018	5th Dist.	2
	024	Rock Rhythm	2
	025	Rock Rhythm 2	2
032	000	Gt. Harmonics	1*
	008	Gt. Feedback	1*
	016	Ac.Gt.Harmnx	1
BASS			
033	000	Acoustic Bs.	2
034	000	Fingered Bs.	1
	001	Fingered Bs.2	2
	002	Jazz Bass	1
035	000	Picked Bass	1
	008	Mute PickBs.	1
036	000	Fretless Bs.	1
	001	Fretless Bs. 2	2
	002	Fretless Bs. 3	2
	003	Fretless Bs. 4	2
	004	Syn Fretless	2
	005	Mr. Smooth	2
037	000	Slap Bass 1	1
	008	Reso Slap	1
038	000	Slap Bass 2	2
039	000	Synth Bass 1	2
	001	Synth Bass101	1*
	008	Acid Bass	1
	009	TB303 Bass	1
	010	Tekno Bass	2

	016	Reso SH Bass	1
040	000	Synth Bass 2	2
	001	Synth Bass201	2
	002	Modular Bass	2
	003	Seq Bass	2
	008	Beef FM Bass	2

Prog. #	Variation	Instrument	Voices
	009	X Wire Bass	2
	016	Rubber Bass	2*
	017	SH 101 Bass 1	1
	018	SH 101 Bass 2	1
	019	Smooth Bass	2

STRINGS / ORCHESTRAL

041	000	Violin	1
	008	Slow Violin	1
042	000	Viola	1
043	000	Cello	1
044	000	Contrabass	1
045	000	Tremolo Str.	1
	008	Slow Tremolo	1
	009	Suspense Str.	2
046	000	Pizzicato Str.	1
047	000	Harp	1
048	000	Timpani	1

ENSEMBLE

049	000	Strings	1
	001	Strings 2	1
	008	Orchestra	2
	009	Orchestra 2	2
	010	Tremolo Orch	2
	011	Choir Str.	2
	016	St. Strings	2
	024	Velo Strings	2
050	000	Slow Strings	1
	001	Slow Strings 2	1
	008	Legato Str.	2
	009	Warm Strings	2
	010	St. Slow Str.	2
051	000	Syn. Strings 1	2
	001	OB Strings	2
	008	Syn. Strings 3	2*
052	000	Syn. Strings 2	2*
053	000	Choir Aahs	1
	008	St. Choir	2
	009	Mello Choir	2
	032	Choir Aahs 2	1*
054	000	Voice Oohs	1*
055	000	SynVox	1*
	008	Syn. Voice	2
056	000	Orchestra Hit	2
	008	Impact Hit	2
	009	Philly Hit	2
	010	Double Hit	2
	016	Lo Fi Rave	2

BRASS

057	000	Trumpet	1
	001	Trumpet 2	1
	008	Flugel Horn	1
	024	Bright Trumpet	2
	025	Warm Trumpet	2
058	000	Trombone	1
	001	Tombone 2	2*
059	000	Tuba	1
	001	Tuba 2	1
060	000	Muted Trumpet	1
061	000	French Horns	1
	001	Fr. Horn 2	2*
	008	Fr. Horn Solo	1
	016	Horn Orch.	2

Prog. #	Variation	Instrument	Voices
062	000	Brass 1	1*
	008	Brass 2	2
	016	Brass Fall	1
063	000	Synth Brass 1	2
	001	Poly Brass	2
	008	Synth Brass 3	2*
	009	Quack Brass	2
	016	Octave Brass	2
064	000	Synth Brass 2	2*
	001	Soft Brass	2
	008	Synth Brass 4	1*
	016	Velo Brass 1	2
	017	Velo Brass 2	2

REED

065	000	Soprano Sax	1
066	000	Alto Sax	1
	008	Hyper Alto	1
067	000	Tenor Sax	2
	008	Breathy Tenor	1
068	000	Baritone Sax	1
069	000	Oboe	1
070	000	English Horn	1
071	000	Bassoon	1
072	000	Clarinet	1
	008	Bass Clarinet	1

PIPE

073	000	Piccolo	1
074	000	Flute	1
075	000	Recorder	1*
076	000	Pan Flute	2
	008	Kawala	2
077	000	Bottle Blow	2
078	000	Shakuhachi	2*
079	000	Whistle	1*
080	000	Ocarina	1*

SYNTH LEAD

081	000	Square Wave	2*
	001	Square	1*
	002	Hollow Mini	1
	003	Mellow FM	2
	004	CC Solo	2
	005	Shmoog	2
	006	LM Square	2
	008	Sine Wave	1*
082	000	Saw Wave	2*
	001	Saw	1*
	002	Pulse Saw	2
	003	Feline GR	2
	004	Big Lead	2
	005	Velo Lead	2
	006	GR-300	2
	007	LA Saw	1
	008	Doctor Solo	2*
	016	Waspy Synth	2
083	000	Syn. Calliope	2*
	001	Vent Synth	2
	002	Pure PanLead	2
084	000	Chiffer Lead	2*
085	000	Charang	2*
	008	Dist. Lead	2
086	000	Solo Vox	2*
087	000	5th Saw Wave	2*

Prog. #	Variation	Instrument	Voices
	001	Big Fives	2
088	000	Bass & Lead	2*
	001	Big & Raw	2
	002	Fat & Perky	2

SYNTH PAD

089	000	Fantasia	2*
	001	Fantasia 2	2
090	000	Warm Pad	1*
	001	Thick Pad	2
	002	Horn Pad	2
	003	Rotary String	2
	004	Soft Pad	2
091	000	Polysynth	2*
	001	80Õs PolySyn	2
092	000	Space Voice	1*
	001	Heaven II	2
093	000	Bowed Glass	2*
094	000	Metal Pad	2*
	001	Tine Pad	2
	002	Panner Pad	2
095	000	Halo Pad	2*
096	000	Sweep Pad	1*
	001	Polar Pad	1
	008	Converge	1
	009	Shwimmer	2
	010	Celestial Pad	2

SYNTH SFX

097	000	Ice Rain	2*
	001	Harmo Rain	2
	002	African Wood	2
	008	Clavi Pad	2
098	000	Soundtrack	2*
	001	Ancestral	2
	002	Prologue	2
	008	Rave	2
099	000	Crystal	2*
	001	Syn Mallet	1*
	002	Soft Crystal	2
	003	Round Glock	2
	004	Loud Glock	2
	005	GlockenChime	2
	006	Clear Bells	2
	007	ChristmasBell	2
	008	Vibra Bells	2
	009	Digi Bells	2
	016	Choral Bells	2
	017	Air Bells	2
	018	Bell Harp	2
	019	Gamelimba	2
100	000	Atmosphere	2*
	001	Warm Atmos.	2
	002	Nylon Harp	2

	003	Harpvox	2
	004	Hollow Release	2
	005	Nylon+Rhodes	2
	006	Ambient Pad	2
101	000	Brightness	2*
102	000	Goblin	2*
	001	Goblinson	2
	002	50Õs Sci-Fi	2
103	000	Echo Drops	1*
	001	Echo Bell	2*
	002	Echo Pan	2*
	003	Echo Pan 2	2

Prog. #	Variation	Instrument	Voices
	004	Big Panner	2
	005	Reso Panner	2
	006	Water Piano	2
104	000	Star Theme	2*
	001	Star Theme 2	2

ETHNIC

105	000	Sitar	1*
	001	Sitar 2	2*
	002	Detune Sitar	2
	008	Tambra	1
	016	Tamboura	2
106	000	Banjo	1
	001	Muted Banjo	1
	008	Rabab	2
	016	Gopichant	2
	024	Oud	2
107	000	Shamisen	1*
	001	Tsugaru	2
108	000	Koto	1*
	008	Tasiho koto	1
	016	Kanoon	2
109	000	Kalimba	1
110	000	Bagpipe	1
111	000	Fiddle	1*
112	000	Shanai	1*
	001	Shanai 2	1
	008	Punji	1
	016	Hichiriki	2

PERCUSSION

113	000	Tinkle Bell	1*
	008	Bonang	1
	009	Gender	1
	010	Gamelon Gong	1

Prog. #	Variation	Instrument	Voices	
	011	St. Gamelon	2	
	016	RAMA Cymbal	1	
114	000	Agogo	1	
	008	Atarigane	1	
115	000	Steel Drums	1*	
116	000	Woodblock	1*	**
	008	Castanets	1*	**
117	000	Taiko	1*	**
	008	Concert BD	1*	**
118	000	Melodic Tom 1	1*	**
	001	Real Tom	2	**
	008	Melodic Tom 2	1*	**
	009	Rock Tom	2	**
119	000	Synth Drum	1*	**
	008	808 Tom	2	**
	009	Electronic Perc	1*	**
120	000	Reverse Cym.	1*	**
	001	Reverse Cym2	1	**
	008	Rev. Snare 1	1	**
	009	Rev. Snare 2	1	**
	016	Rev. Kick 1	1	**
	017	Rev. Con. BD	1	**
	024	Rev. Tom 1	1	**
	025	Rev. Tom 2	1	**

SFX

121	000	Gt. Fret Noise	1*	
	001	Gt. Cut Noise	1*	**
	002	String Slap	1*	**
	003	Gt. Cut Noise	1	**
	004	Dist. Cut Noiz	1	**
	005	Bass Slide	1	**
	006	Pick Scrape	1	**
122	000	Breath Noise	1*	
	001	Fl. Key Click	1*	**

Prog. #	Variation	Instrument	Voices	
123	000	Seashore	1*	**
	001	Rain	1*	**
	002	Thunder	1*	**
	003	Wind	1*	**
	004	Stream	2*	**
	005	Bubble	2*	**
124	000	Bird	2*	**
	001	Dog	1*	**
	002	Horse Gallop	1*	**
	003	Bird 2	1*	**
	004	Kitty	1	**
	005	Growl	1	**
125	000	Telephone 1	1*	**
	001	Telephone 2	1*	**
	002	Door Creaking	1*	**
	003	Door	1*	**
	004	Scratch	1*	**
	005	Wind Chimes	2*	**
	007	Scratch 2	1	**
126	000	Helicopter	1*	**
	001	Car Engine	1*	**
	002	Car Stop	1*	**
	003	Car Pass	1*	**
	004	Car Crash	2*	**
	005	Siren	1*	**
	006	Train	1*	**
	007	Jetplane	2*	**
	008	Starship	2*	**
	009	Burst Noise	2*	**
127	000	Applause	2*	**
	001	Laughing	1*	**
	002	Sceaming	1*	**
	003	Punch	1*	**
	004	Heartbeat	1*	
	005	Footsteps	1*	**
	006	Applause 2	2	**
128	000	Gun Shot	1*	**
	001	Machine Gun	1*	**
	002	Lasergun	1*	**
	003	Explosion	2*	**

* : Same sound as in the PR-300 Tone Map

** : A percussive sound that cannot be played melodically.
Play near note C4 (Note Number 60).

DRUM SET CHARTS

Note #	Standard Set (PC 1)	Standard Set (PC 2)	Room Set (PC 17)		
28	Slap	<	<	<	<
29	Scratch Push [EXC7]	<	<	<	Scratch Push 2 [EXC7]
30	Scratch Pull [EXC7]	<	<	<	Scratch Pull 2 [EXC7]
31	Sticks	<	<	<	<
32	Square Click	<	<	<	<
33	Metronome Click	<	<	<	<
34	Metronome Bell	<	<	<	<
35	Standard 1 Kick 2	Standard 2 Kick 2	Room Kick 2	Power Kick 2	Electric Kick 2
36 (C2)	Standard 1 Kick 1	Standard 2 Kick 1	Room Kick 1	Power Kick 1	Electric Kick 1
37	Side Stick	<	<	<	<
38	Standard 1 Snare 1	Standard 2 Snare 1	Room Snare 1	Power Snare 1	Electric Snare 1
39	Hand Clap	<	<	<	<
40	Standard 1 Snare 2	Standard 2 Snare 2	Room Snare 2	Power Snare 2	Electric Snare 2
41	Low Tom 2*	<	Room Low Tom 2*	Power Low Tom 2*	Electric Low Tom 2*
42	Closed Hi-hat 1 [ECX1]	Closed Hi-hat 2 [EXC1]	Closed Hi-hat 3 [EXC1]	Closed Hi-hat 3 [EXC1]	Closed Hi-hat 2 [EXC1]
43	Low Tom 1*	<	Room Low Tom 1*	Power Low Tom 1*	Electric Low Tom 1*
44	Pedal Hi-hat [EXC1]	<	<	<	<
45	Mid Tom 2*	<	Room Mid Tom 2*	Power Mid Tom 2*	Electric Mid Tom 2*
46	Open Hi-hat 1 [EXC1]	Open Hi-hat 2 [EXC1]	Open Hi-hat 3 [EXC1]	Open Hi-hat 3 [EXC1]	Open Hi-hat 2 [EXC1]
47	Mid Tom 1*	<	Room Mid Tom 1*	Power Mid Tom 1*	Electric Mid Tom 1*
48 (C3)	High Tom 2*	<	Room Hi Tom 2*	Power Hi Tom 2*	Electric High Tom 2*
49	Crash Cymbal 1	<	<	<	<
50	High Tom 1*	<	Room Hi Tom 1*	Power Hi Tom*	Electric Hi Tom 1*
51	Ride Cymbal 1	<	<	<	<
52	Chinese Cymbal	<	<	<	Reverse Cymbal
53	Ride Bell	<	<	<	<
54	Tambourine	<	<	<	<
55	Splash Cymbal	<	<	<	<
56	Cowbell	<	<	<	<
57	Crash Cymbal 2	<	<	<	<
58	Vibra-slap	<	<	<	<
59	Ride Cymbal 2	<	<	<	<
60 (C4)	High Bongo	<	<	<	<
61	Low Bongo	<	<	<	<
62	Mute High Conga	<	<	<	<
63	Open High Conga	<	<	<	<
64	Low Conga	<	<	<	<
65	High Timbale	<	<	<	<
66	Low Timbale	<	<	<	<
67	High Agogo	<	<	<	<
68	Low Agogo	<	<	<	<
69	Cabasa	<	<	<	<
70	Maracas	<	<	<	<
71	Short Hi Whistle [EXC2]	<	<	<	<
72 (C5)	Long Low Whistle [EXC2]	<	<	<	<
73	Short Guiro [EXC3]	<	<	<	<
74	Long Guiro [EXC3]	<	<	<	<
75	Claves	<	<	<	<
76	High Wood Block	<	<	<	<
77	Low Wood Block	<	<	<	<
78	Mute Cuica [EXC4]	<	<	<	<
79	Open Cuica [EXC4]	<	<	<	<
80	Mute Triangle [EXC5]	<	<	<	<
81	Open Triangle [EXC5]	<	<	<	<
82	Shaker	<	<	<	<
83	Jingle Bell	<	<	<	<
84 (C6)	Bell Tree	Bar Chimes	<	<	<
85	Castanets	<	<	<	<
86	Mute Surdo [EXC6]	<	<	<	<
87	Open Surdo [EXC6]	<	<	<	<
88	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
89	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
90	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
91	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
92	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
93	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
94	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
95	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
96 (C7)	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
97	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
98	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
99	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
100	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
101	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
102	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
103	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥

28	<	<	<	<	Pedal Hi-hat [EXC1]
29	Scratch Push 2 [EXC7]	Scratch Push 2 [EXC7]	<	<	Open Hi-hat 2 [EXC1]
30	Scratch Pull 2 [EXC7]	Scratch Pull 2 [EXC7]	<	<	Ride Cymbal 1
31	<	<	<	<	<
32	<		<	<	< <
33	<	<	<	<	<
34	<	<	<	<	<
35	909 Bass Drum	Dance Kick	Jazz Kick 2	Jazz Kick 2	Jazz Kick 1
36 (C2)	808 Bass Drum	Electric Kick 2	Jazz Kick 1	Jazz Kick 1	Concert BD 1
37	808 Rim Shot	<	<	<	<
38	808 Snare 1	Dance Snare 1	Jazz Snare 1	Brush Tap 1	Concert SD
39	<	<	Hand Clap 2	Brush Slap 1	Castanets
40	909 Snare 1	Dance Snare 2	Jazz Snare 2	Brush Swirl 1	Concert SD
41	808 Low Tom 2*	Electric Low Tom 2*	<	Brush Low Tom 2*	Timpani F
42	808 Closed Hi-hat [ECX1]	CR-78 Closed Hi-hat [EXC1]	Closed Hi-hat 2 [EXC1]	Brush Closed Hi-hat [EXC1]	Timpani F#
43	808 Low Tom 1*	Electric Low Tom 1*	<	Brush Low Tom 1*	Timpani G
44	808 Closed Hi-hat [EXC1]	808 Closed Hi-hat [EXC1]	<	<	Timpani G#
45	808 Mid Tom 2*	Electric Mid Tom 2*	<	Brush Mid Tom 2*	Timpani A
46	808 Open Hi-hat [EXC1]	CR-78 Open Hi-hat [EXC1]	Open Hi-hat 2 [EXC1]	Brush Open Hi-hat [EXC1]	Timpani A#
47	808 Mid Tom 1*	Electric Mid Tom 1*	<	Brush Mid Tom 1*	Timpani B
48 (C3)	808 High Tom 2*	Electric High Tom 2*	<	Brush Hi Tom 2*	Timpani C
49	808 Cymbal	<	<	Brush Crash Cymbal	Timpani C#
50	808 High Tom 1	Electric High Tom 1*	<	Brush Hi Tom 1*	Timpani D
51	<	<	<	Brush Ride Cymbal	Timpani D#
52	<	Reverse Cymbal	<	<	Timpani E
53	<	<	<	Brush Ride Bell	Timpani F
54	<	<	<	<	<
55	<	<	<	<	<
56	808 Cowbell	<	<	<	<
57	<	<	<	<	Concert Cymbal 2
58	<	<	<	<	<
59	<	<	<	<	Concert Cymbal 1
60 (C4)	<	<	<	<	<
61	<	<	<	<	<
62	808 High Conga	<	<	<	<
63	808 Mid Conga	<	<	<	<
64	808 Low Conga	<	<	<	<
65	<	<	<	<	<
66	<	<	<	<	<
67	<	<	<	<	<
68	<	<	<	<	<
69	<	<	<	<	<
70	808 Maracas	<	<	<	<
71	<	<	<	<	<
72 (C5)	<	<	<	<	<
73	<	<	<	<	<
74	<	<	<	<	<
75	808 Claves	<	<	<	<
76	<	<	<	<	<
77	<	<	<	<	<
78	<	High Hoo [EXC4]	<	<	<
79	<	Low Hoo [EXC4]	<	<	<
80	<	Electric Mute Triangle [EXC5]		<	< <
81	<	Electric Open Triangle [EXC5]		<	< <
82	<	<	<	<	<
83	<	<	<	<	<
84 (C6)	<	<	<	<	<
85	<	<	<	<	<
86	<	<	<	<	<
87	<	<	<	<	<
88	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	Applause*
89	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
90	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
91	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
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94	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
95	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
96 (C7)	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
97	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
98	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
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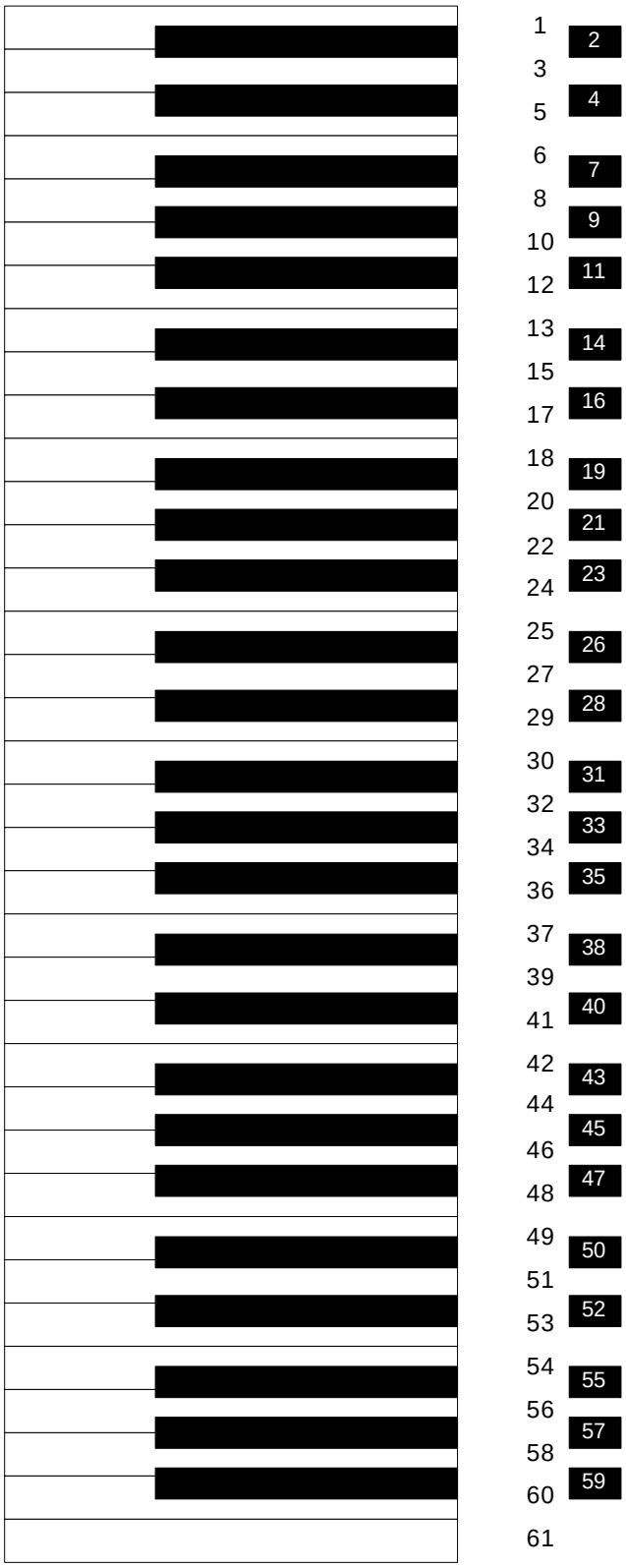
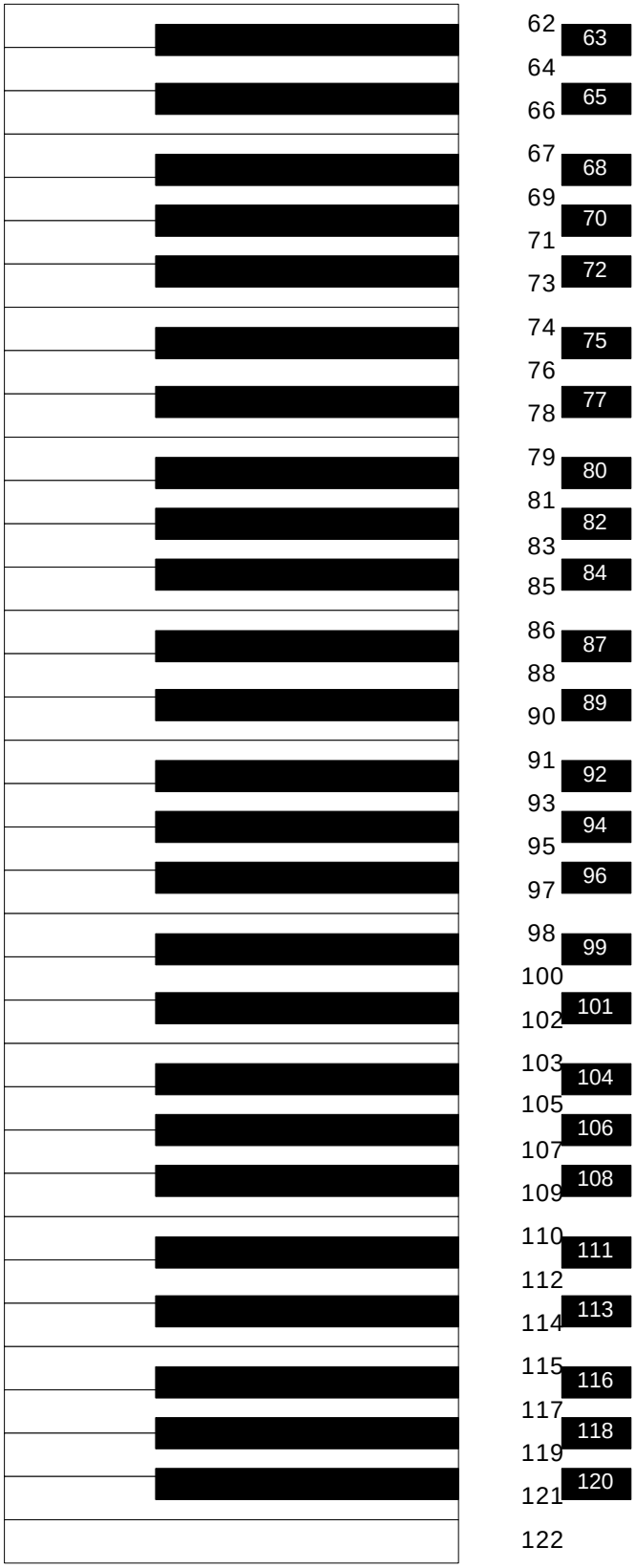
102	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥
103	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥

28	Crash Cymbal 1	¥ ¥ ¥	<	¥ ¥ ¥	
29	Snare Roll	¥ ¥ ¥	<	¥ ¥ ¥	
30	Concert Snare Drum	¥ ¥ ¥	<	¥ ¥ ¥	
31	Concert Cymbal	¥ ¥ ¥	Scratch Push 2 [EXC1]	¥ ¥ ¥	
32	Concert BD 1		¥ ¥ ¥	Scratch Pull 2 [EXC1]	¥ ¥ ¥
33	Jingle Bell	¥ ¥ ¥	Cutting Noise 2 Up	¥ ¥ ¥	
34	Bell Tree	¥ ¥ ¥	Cutting Noise 2 Down	¥ ¥ ¥	
35	Bar Chimes	¥ ¥ ¥	Distortion Gt. Cut Noise Up	¥ ¥ ¥	
36 (C2)	Wadaiko*	¥ ¥ ¥	Distortion Gt. Cut Noise Down	Reverse Kick 1	
37	Wadaiko Rim*	¥ ¥ ¥	Bass Slide	Reverse Concert BD 1	
38	Shime Taiko	¥ ¥ ¥	Pick Scrape	Reverse Power Kick 1	
39	Atarigane	¥ ¥ ¥	High Q	Reverse Electric Kick 1	
40	Hyoushigi	Standard 1 Kick 1	Slap	Reverse Snare 1	
41	Ohkawa	Standard 1 Kick 2	Scratch Push [EXC7]	Reverse Snare 2	
42	High Kotsuzumi	Standard 2 Kick 1	Scratch Pull [EXC7]	Reverse Standard Set 1 Snare 1	
43	Low Kotsuzumi	Standard 2 Kick 2	Sticks	Reverse Tight Snare	
44	Ban Gu	Kick 1	Square Click	Reverse Dance Snare	
45	Big Gong	Kick 2	Metronome Click	Reverse 808 Snare	
46	Small Gong	Soft Kick	Metronome Bell	Reverse Tom 1	
47	Bend Gong	Jazz Kick 1	Guitar Fret Noise	Reverse Tom 2	
48 (C3)	Thai Gong	Jazz Kick 2	Guitar Cutting Noise Up	Reverse Sticks	
49	Rama Cymbal	Concert BD	Guitar Cutting noise Down	Reverse Slap	
50	Gamelan Gong	Room Kick 1	String Slap; Double Bass	Reverse Cymbal 1	
51	Udo Short [EXC1]	Room Kick 2	Flute Key Click	Reverse Cymbal 2	
52	Udo Long [EXC1]	Power Kick 1	Laughing	Reverse Open Hi-hat	
53	Udo Slap	Power Kick 2	Scream	Reverse Ride Cymbal	
54	Bendir	Electric Kick 2	Punch	Reverse CR-78 Open Hi-hat	
55	Req Dum	Electric Kick 1*	Heartbeat	Reverse Closed Hi-hat	
56	Req Tik	Electric Kick	Footsteps 1	Reverse Gong	
57	Tabla 'Te'	808 Bass Drum	Footsteps 2	Reverse Bell Tree	
58	Tabla 'Na'	909 Bass Drum	Applause*	Reverse Guiro	
59	Tabla 'Tun'	Dance Kick	Door Creaking	Reverse Bendir	
60 (C4)	Tabla 'Ge'	Standard 1 Snare 1	Door	Reverse Gun Shot	
61	Tabla 'Ge Hi'	Standard 1 Snare 2	Scratch	Reverse Scratch	
62	Talking Drum*	Standard 2 Snare 1	Wind Chimes*	Reverse Laser	
63	Bend Talking Drum*	Standard 2 Snare 2	Car Engine	Key Click	
64	Caxixi	Tight Snare	Car Stop	Tekno Thip	
65	Djembe	Concert Snare	Car Pass	Pop Drop	
66	Djembe Rim	Jazz Snare 1	Car Crash*	Woody Slap	
67	Timbales Low	Jazz Snare 2	Siren	Distortion Kick*	
68	Timables 'Paila'	Room Snare 1	Train	Syn. Drop	
69	Timbales High	Room Snare 2	Jetplane*	Reverse High Q	
70	Cowbell	Power Snare 1	Helicopter	Pipe	
71	Hi Bongo	Power Snare 2	Starship*	Ice Block	
72 (C5)	Low Bongo	Gated Snare	Gun Shot	Digital Tambourine*	
73	Mute Hi Conga	Dance Snare 1	Machine Gun	Alias	
74	Open Hi Conga	Dance Snare 2	Laser Gun	Modulated Bell	
75	Mute Low Conga	Disco Snare	Explosion*	Spark	
76	Conga Slap	Electric Snare 2	Dog	Metallic Percussion	
77	Open Low Conga	House Snare*	Horse Gallop	Velocity Noise FX	
78	Conga Slide*	Electric Snare 1	Birds*	Stereo Noise Clap*	
79	Mute Pandiero	Electric Snare 3*	Rain	Swish	
80	Open Pandiero	808 Snare 1	Thunder	Slappy*	
81	Open Surdo [EXC2]	808 Snare 2*	Wind	Voice 'Ou'	
82	Mute Surdo [EXC2]	909 Snare 1	Seashore	Voice 'Au'	
83	Tamborim	909 Snare 2*	Stream*	Hoo	
84 (C6)	High Agogo	Brush Tap 1	Bubble*	Tape Stop 1*	
85	Low Agogo	Brush Tap 2	Kitty	Tape Stop 2*	
86	Shaker	Brush Slap 1	Bird 2	Missile*	
87	High Whistle [EXC3]	Brush Slap 2	Growl	Space Bird	
88	Low Whistle [EXC3]	Brush Slap 3	Applause 2*	Flying Monster	
89	Mute Cuica [EXC4]	Brush Swirl 1	Telephone 1	¥ ¥ ¥	
90	Open Cuica [EXC4]	Brush Swirl 2	Telephone 2	¥ ¥ ¥	
91	Mute Triangle [EXC5]	Brush Long Swirl	¥ ¥ ¥	¥ ¥ ¥	
92	Open Triangle [EXC5]	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
93	Short Guiro [EXC6]	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
94	Long Guiro [EXC6]	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
95	Cabasa Up	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
96 (C7)	Cabasa Down	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
97	Claves	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
98	High Wood Block	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
99	Low Wood Block	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
100	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
101	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
102	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	
103	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	¥ ¥ ¥	

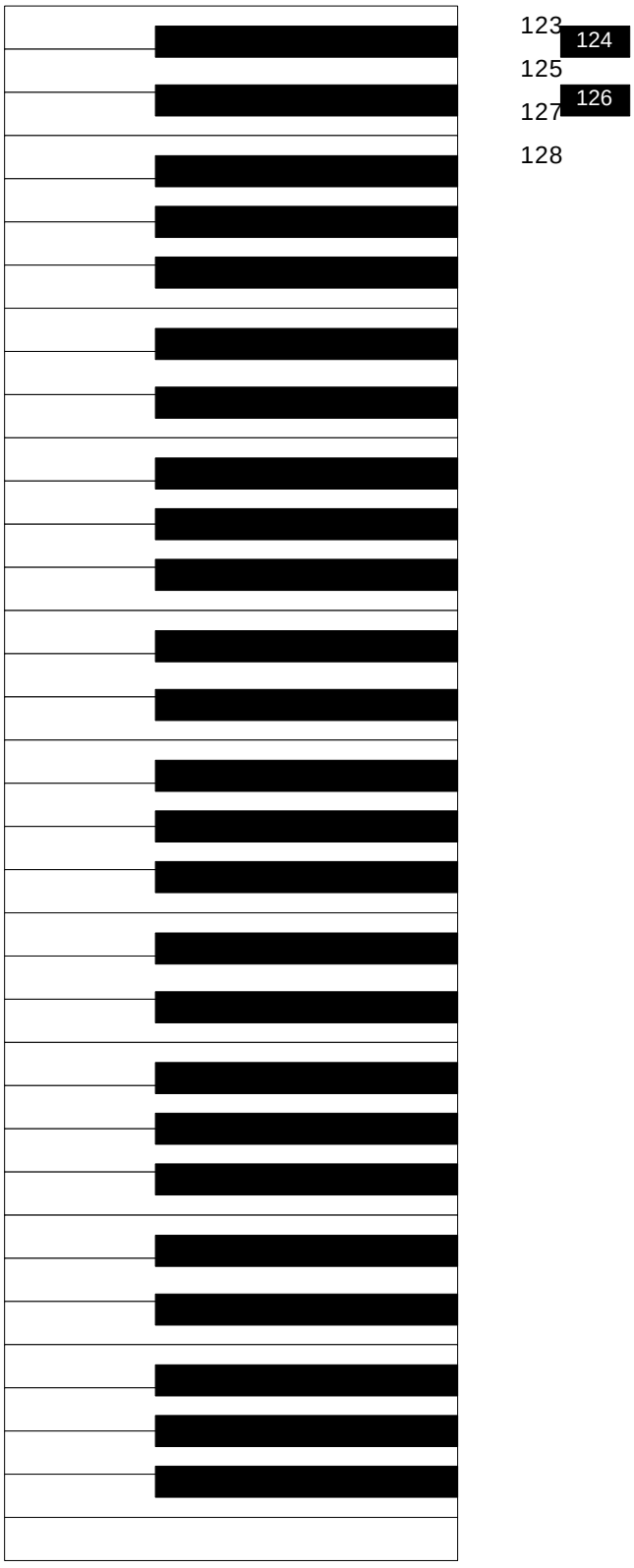
ACCOMPANIMENT MANUAL:
PROGRAM CHANGE NUMBERS 1 THROUGH 61



GREAT MANUAL:
PROGRAM CHANGE NUMBERS 62 THROUGH 122



SOLO MANUAL:
PROGRAM CHANGE NUMBERS 123 THROUGH 128



MIDI Implementation Chart

Rodgers Model: Theatre 360 Version: 1.0

Function		Transmitted	Recognized	Remarks
Basic	Default:	1-4, 6, 7, 11-16 *1	11-16 *1	12=Gt 13=Solo 14=Ped 15=Acc
Channel	Changed:	1-16		MIDI ACC A only 16=SFX
	Default:	Mode 3	Mode 3	
Mode	Messages:	X	X	
	Altered:	**********	**********	
Note Number	True Voice	8-124	36-96	
Velocity	Note On:	O	X	
	Note Off:	O	X	
After Touch	Keys:	X	X	
	Channel:	X	X	
Pitch Bender		X	X	
Control Change	0	O	X	GS Bank Select
	7	O	O	Div Expression on each Master Channel (11-16 as listed above)
	64	O	X	MIDI GT A Channel
Program Change	True #	1-128 **********	(1-12, 20-26) **********	Ch. 12-15 only; activates comb. pistons
System Exclusive		O *2	O *2	
System Common	:Song Pos	X	X	
	:Song Sel	X	X	
	:Tune	X	X	
System Real Time	:Clock	X	X	
	:Commands	X	O *3	
Aux Mes-sages	:Local ON/OFF	X	X	
	:All Notes Off	O (123)	O (123)	
	:Active Sense	O	O	
	:Reset	X	X	
Notes:	*1	Able to choose between O and X.		
	*2	SysEx used for stop changes, combination memory dumps.		
	*3	Received Start sends current stop and expression status. Received Stop restores expression to shoe positions. Received Continue sets expression to values at last Stop.		

Mode 1: OMNI ON, POLY Mode 2: OMNI ON, MONO O : Yes
Mode 3: OMNI OFF, POLY Mode 4: OMNI OFF, MONO X : No

CARE AND MAINTENANCE

As with any fine musical instrument, reasonable care is necessary to protect your investment. Normally no difficulties should be experienced, as only the finest component parts are used by Rodgers. If your instrument should require service, your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom-made furniture finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure and carefully hand assembled. Each finish coat is thoroughly dried before the next coat is applied. A final catalytic process protective coat makes the Rodgers console impermeable to many harmful substances. The resulting finish is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

◆ CONSOLE AND PEDALBOARD

A frequent dusting with a soft, clean cloth is usually all that is required. A fine quality furniture oil will enhance the beauty of the wood. Always wipe the surfaces with the grain, using straight, even strokes.

Since extreme cold, heat or exposure to sunlight may injure the finish of any fine piece of furniture, neither the console nor finished speaker cabinets should be placed over a heat register or near a window.

◆ KEYBOARDS AND STOP TABS

Keyboards and tabs should be cleaned with a soft cloth slightly dampened with water and a mild soap. Avoid dripping water between the keys. DO NOT USE SOLVENTS (alcohol, gasoline, carbon tetrachloride, etc.).

◆ PIPES ON PIPE-AUGMENTED INSTRUMENTS

To keep the pipes beautiful, refrain from handling them without gloves. The pipes should never be handled or touched by anyone but a qualified organ service representative.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK OR INJURY TO PERSONS

IMPORTANT SAFETY INSTRUCTIONS

WARNING: **WHEN USING THIS INSTRUMENT, ALWAYS FOLLOW BASIC SAFETY PRECAUTIONS, INCLUDING THE FOLLOWING:**

1. Read all the instructions before using, adjusting or repairing this instrument.
2. To reduce the risk of injury, supervise children closely when they are around the instrument.
3. Use this instrument only in the manner recommended by Rodgers Instrument Corporation.
4 Do not use this instrument near water i.e., for example, near a swimming pool or a damp/wet room.
5. Use of this instrument, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
6. Locate the instrument to its position does not interfere with its proper ventilation.
7. Locate the instrument away from heat sources such as radiators, heat registers or other products that radiate heat directly onto the instrument.
8. Protect the instrument from dust as much as possible.
9. Connect the instrument to a power source only of the type described in the operating instructions or as marked on the instrument. Do NOT attempt to defeat the grounding connection of the three-prong attachment plug. This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do NOT defeat the safety purpose of the plug.
10. Unplug the power cord of the instrument from the power source when left unattended for a long period of time.
11. Do not walk on or place objects on top of the power cord.
12. Do not pull the cord to unplug. Hold the plug when unplugging from the power source.
13. When setting up with other instruments or peripherals, follow the procedures in accordance with Rodgers' owner's manual.
14. Take care that objects do not fall or liquids spill into the instrument.
15. Service the instrument with qualified service personnel when:
    a. The power cord or plug has been damaged.
    b. Objects have fallen or liquid has spilled into the instrument.
    c. The instrument has been exposed to rain or or other weather damage.
    d. The instrument does not appear to operate normally or exhibits a marked change in performance.
    e. The instrument has been dropped or the enclosure has been damaged.
16. Do not attempt to service the instrument beyond that described in the owner's manual. Refer all other servicing to qualified technical service personnel.

WARNING: THIS INSTRUMENT MUST BE EARTH GROUNDED.
You must GROUND instruments equipped with a TYPE AC, 3 WIRE GROUNDED PLUG.

SAVE THESE INSTRUCTIONS

FCC Notice

Radio and Television Interference

Rodgers Parallel Digital Imaging Organs use and generate small amounts of radio-frequency (RF) energy. The instrument complies with the limits set for Class A computing devices. FCC Rules, Part 15, Subpart J define the limits for radio and television interference in a residential installation.

Follow the installation and the use instruction in the manual, or the instrument could potentially cause interference with some radio or television reception. In the unlikely event this occurs, we encourage the user to try the following corrective measures:

- ✓ Turn the instrument OFF to see if it is the actual source of the interference.
- ✓ Disconnect the peripheral devices and their input/output cables one at a time. If the interference stops, it is caused by the peripheral device or its I/O cable.
- ✓ Try coiling and uncoiling the instrument's power cord in different ways.
- ✓ Connect the instrument's power cord to a power outlet on a different circuit.
- ✓ Move the instrument further away from the radio or television receiver.
- ✓ Turn the radio or television receiver until the interference stops.
- ✓ Connect the radio or television receiver to a different power circuit.
- ✓ Reorient or move the receiver antenna further away from the instrument. Consider installing a rooftop antenna with coaxial cable lead-in between the antenna and receiver.
- ✓ Consult the nearest Rodgers dealer for more information if the above corrective measures don't remove the interference.

RODGERS®
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